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OUR WORLD

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Photo data: SIGMA 70-300mm F4-5.6 DG OS. 1/800 second exposure at F5.6.

LIZ O. BAYLEN SHOOTS THE WORLD WITH A SIGMA LENS.

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Contents

Amateur Photographer For everyone who loves photography

News, views and reviews

- 5 News**
Leica runs out of M9 supplies; Sigma releases 17-70mm f/2.8-4 lens; Zenit user in Christmas lights fiasco; Photography speed dating launched
- 10 Review**
The latest books, exhibitions and websites
- 12 Letters**
AP readers speak out on the week's issues
- 13 Backchat**
Steve Marshall asks whether cameras of the 21st century give photographers what they really want
- 90 The final frame**
Roger Hicks ponders the worth of making any New Year's resolutions

Technique

- 14 Photo insight**
Clive Nichols explains why sometimes even the best compositions are let down by not having a sense of scale
- 18 The last resort**
In part two of his feature, Richard Sibley looks at how to use advanced cloning methods to remove unwanted objects in an image

On test and technical

- 39 Testbench**
The Lastolite Tiltthead flash bracket and Hama LED Macro Light
- 40 DSLR video technology**
COVER STORY Are you baffled by the recent video technology introduced to DSLRs and hybrid cameras? Fear not, as Vincent Oliver explains all



Send us your pictures

To have your pictures published in Gallery, send in a selection of up to ten images. They can be either a selection of different images or all have the same theme. Digital files sent on CD should be saved in a Photoshop-compatible format, such as JPEG or TIFF, with a contact sheet and submission form. Visit www.amateurphotographer.co.uk/apgallery for details. We cannot publish images without the necessary technical details. Each RGB image should be a minimum of 2480 pixels along its longest length. Transparencies and prints are also accepted. We recommend that transparencies are sent without glass mounts and posted via Special Delivery. For transparencies, prints or discs to be returned you must include an SAE with sufficient postage.

Page 45



- 45 Nikon D3S** **COVER STORY**
Despite its high maximum sensitivity, a 9fps shooting rate and HD video capture, will the Nikon D3S's 12.1 million pixels be enough for professional-level photographers? Richard Sibley puts it to the test

- 52 Q&A**
Our experts answer your question
- 57 Articulated LCD screens** **COVER STORY** With tiltable, Live View-enabled screens a great way to inject interest into an image, Angela Nicholson puts four articulated screens to the test

Your pictures

- 27 Gallery**
Another selection of superb reader images
- 36 Appraisal**
Damien Demolder examines your images, offering words of wisdom and constructive advice

Features

- 21 First-class frost** **COVER STORY**
Discover the hidden beauty of your garden in winter, says Colin Varndell, as he explains how to take bold, compelling images on frosty mornings
- 32 Icons of photography**
Henry Cartier-Bresson is one of the greatest and most influential photographers in the history of the medium. David Clark looks at his life and work

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www.testreports.co.uk/photography/ap

The video revival



When I was a teenager, home video was a hobby almost on a scale with still photography. In the library,

photography was sandwiched between videography and etching, and when I ran out of photography books I'd top up my sex education in the home-movie section. Other than the fact that video cameras seemed to make girls take their clothes off, I couldn't see the attraction of the moving image as an art form. My brothers and I used to yawn at the sunsets my parents shot on Super 8, and we were glad each reel could only last three minutes – as the pictures were 'moving' we expected *something* to be happening.

Although viewed on the wall, I just don't interact with video in the same way I do with stills – you can't just shoot a beautiful scene in the same way, can you? Do you walk around with a video camera in your pocket just in case something happens? Surely videos are for special occasions, such as christenings, weddings, holidays and birthdays. And then you never get round to editing the results.

With the rise of video in social and news websites, the next generations are inspiring a home-movie revival, and with video in DSLRs we now have more creative control than ever before. I wonder if we should be taking part.

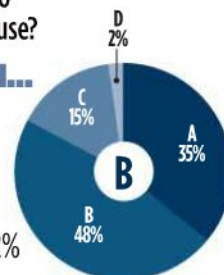
Our question of the week

In AP 12 December we asked...

What is the highest ISO setting you regularly use?

You answered...

- A** 100-200 35%
B 400-800 48%
C 1600-3200 15%
D 6400 and above 2%



This week we ask...

How do you feel about video in DSLRs?

A I use it **B** I would like to use it **C** I really don't want it **D** I don't care either way

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To get the same face shaping, bright eyes, mouth enhancement and hair-tone lift given by Anthropic's Ltd's *Portrait Professional v9* in Photoshop™ costs time and processing power.

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Opening a typical portrait and applying *Portrait Professional's* defaults – as adjusted by you, to your taste – can take as little as 90 seconds. Anthropic's own sample (top) took around 5 minutes. The difference is amazing.

The group portrait took just under 2 minutes for the first face, then an average of just one minute for each additional face. Subtle minor changes this time enhance the final result. Quick and simple!

The male portrait (right) took under 2 minutes in *Portrait Professional v9*. The before shot shows the blue guidelines used to adjust and get pro-style results easily.

On all these examples, remember not to overdo the retouching, so the subject is never aware you have used it. It's your secret ingredient.

They will like the picture better – even if they never know why!

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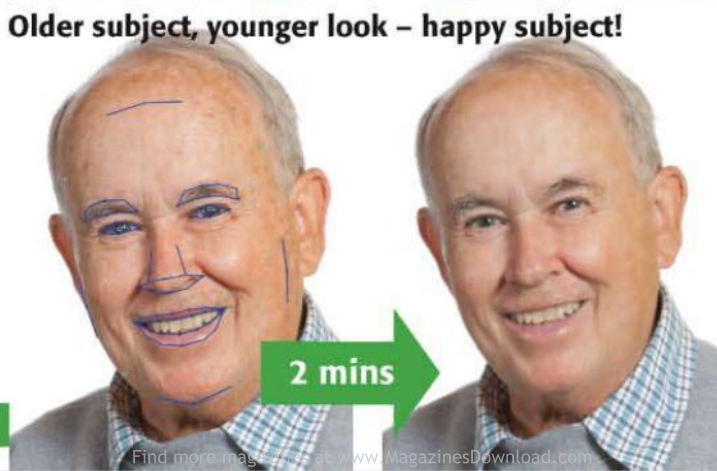
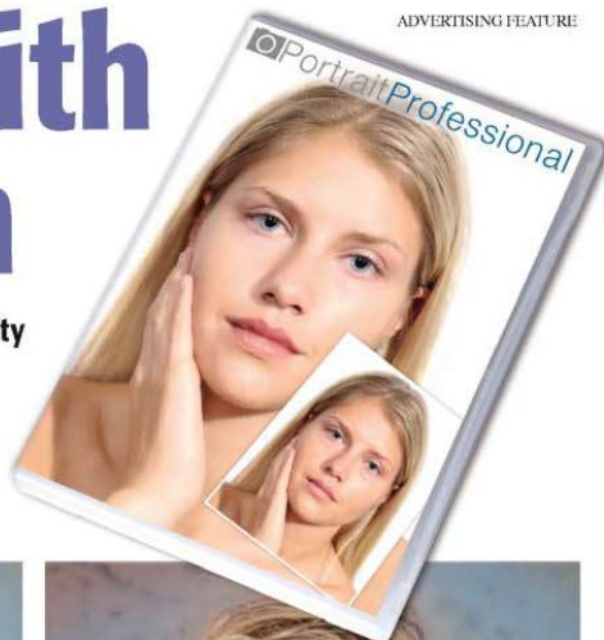
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6 mins

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2 mins



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News

News | Analysis | Comment | PhotoDiary 2/1/10

Photographers hope the response of police leaders will be reflected by a change in attitude of the bobby on the beat

Photo rights sparks media frenzy, page 7



MP calls for better police training | Police pledge must reach 'bobby on beat'

Photo rights campaign: the next chapter

AP RIGHTS WATCH
Committed to defending your photographic rights!

FEARS that Britain will become a state that uses CCTV more than any other nation, yet whose anti-terror laws stop photographers using their own cameras, has sparked a fresh petition in Parliament.

Austin Mitchell, a keen photographer who chairs the Parliamentary All-Party Photography Group, has tabled a new Early Day Motion (EDM) in the House of Commons.

An EDM is a formal motion that allows MPs to express and publicise their opinions on given matters, and affords fellow politicians the opportunity to support it by adding their signatures. In the petition, Austin (pictured) urges police chiefs to 'educate' police officers on the beat.

The EDM states: 'This house views with concern the number of incidents of photographers, both amateur and professional, being stopped by over-zealous

police constables and PCSOs [Police Community Support Officers] from taking photographs of St Paul's Cathedral, fish and chip shops in Chatham, the House of Commons, the Millennium Bridge, Christmas lights in Burgess Hill, strategic buildings in Hull and other public places, all under the provisions in the anti-terrorism legislation against eliciting information likely to be useful to a person committing or preparing an act of terrorism.'

In the motion, Austin expresses his fears that Britain will become a state that trains more cameras on its people to 'harass' its citizens while they use their own cameras.

The Labour MP for Great Grimsby 'commends the view of [anti-terror watchdog] Lord Carlile that the police should show common sense' and urges the Home Secretary and the Association of Chief Police Officers [ACPO] to inform police and PCSOs that 'photography is a right as well as an enjoyable pastime for both tourists and a large section of our people'.

He stresses a need to

'educate constables and PCSOs about the rights of photographers in their training so they can recognise that the joy photography and happy snapping bring to citizens and tourists alike should not be inhibited'.

A previous petition lodged by the MP last year, largely based on the experiences of AP readers, led to cross-party support for photographers' rights from hundreds of MPs.

The news comes just days after police pledged to change the way they treat photographers who take pictures in public following a lengthy campaign.

Photographers cautiously welcomed moves by police leaders to crack down on unwarranted use of anti-terror laws.

ACPO has instructed police forces in England and Wales not to use anti-terrorism legislation to stop people taking photographs, following wider coverage in newspapers and on BBC TV and radio.

John Tracy, chief executive of the Bureau of Freelance Photographers (BFP), told AP: 'While the warning from



ACPO is welcome, similar messages have been issued in the past, to little effect.'

However, it is hoped that the constant repetition will begin to get through to the officer on the street.

'This latest warning is quite strong and repeats what the BFP has been saying all along, that: "Officers and community support officers... should not be stopping and searching people for taking photos. Unnecessarily restricting photography, whether from the casual tourist or professional, is unacceptable." All we need now is for the bobby on the beat to take note.'

● For more, plus comment, see page 7.

SNAP SHOT

AP Leica winner

The winner of a bespoke '125th Amateur Photographer' engraved Leica M9 camera has been named. Alan Knight from Hitchin, Hertfordshire, was stunned when he heard news of his win in a phone call from AP Editor Damien Demolder. The Leica 35mm f/2 Amateur Photographer 125th anniversary camera comes with a Summicron-M Asph lens in a package worth £6,765. It was made to celebrate AP's 125th anniversary and features a special 'Amateur Photographer 125th Anniversary 1884/2009' engraving on the top-plate.

Terror swoop

Anti-terrorism police swooped on a photographer in the City of London after he refused to give his personal details to a security guard. Professional photographer Grant Smith had his bag searched by officers who arrived in three police cars and a van. Once satisfied as to his identity, the photographer was allowed on his way. See next week for more.

New Zeiss lenses

Carl Zeiss has made its Makro-Planar T* 50mm f/2 and 100mm f/2 lenses available in Canon EF Mount. Zeiss says it has optimised both lenses for analogue and full-frame digital SLR cameras. The 50mm optic, due out in December, costs €965.55 (excl VAT), while the 100mm costs €1,385.71 (excl VAT) and is due to arrive in early 2010. UK prices were not available at the time of writing.

Leica UK runs out of M9 supplies

LEICA UK has exhausted supplies of its M9 digital rangefinder camera, but insists it is doing all it can to meet photographers' orders as soon as possible.

A spokeswoman for Leica Camera told AP: 'We are currently out of stock... We had an initial delivery at launch, and then we've been receiving deliveries at regular intervals each month to fulfil as many orders as possible.'

She added: 'Most dealers have a waiting list for the M9, worldwide as well as in the UK, and the waiting lists can vary in length.'

The spokeswoman said she was not able to tell us how

many cameras were part of the initial batch, but added: 'We're doing all we can to fulfil orders as quickly as we can, and our dealers and end customers are aware of the situation.'

The news came after Leica announced a 6% hike in prices on all products – apart from the M9 – from 1 January 2010, blaming adverse exchange rates and the upcoming VAT rise.

Shortly after it went on sale,

AP reported how demand for the M9 camera outstripped supply as customers, including professionals trading in their DSLRs, snapped up the full-frame camera within minutes of its unveiling on 9 September 2009.



PhotoDiary

A week of photographic opportunity

WEDNESDAY

30 DECEMBER

DON'T MISS Christmas Quests around Corfe Castle (10am-3pm), The Square, Corfe Castle, Dorset BH20 5EZ. Tel: 01929 481 294. Visit www.nationaltrust.org.uk. **EXHIBITION** Science in Focus – scientists photographed by Anton Corbin and John O'Grady, until 17 January at the National Portrait Gallery, London WC2H 0HE. Tel: 0207 306 0055. Visit www.npg.org.uk.

THURSDAY
31 DECEMBER

EXHIBITION by various photographers, until 5 February at the recently opened HotShoe Gallery, London EC1N 8SW. Tel: 0207 421 6009. Visit www.hotshoegallery.com. **DON'T MISS** New Year's Eve events include a firework display at the London Eye starting at midnight.



© JAMAL HUNTER/STYLA

FRIDAY

1 JANUARY

EXHIBITION Something for Everyone, includes work by Helmut Newton, Richard Avedon and Don McCullin, until 16 January at Hamiltons Gallery, London W1K 2EU. Tel: 0207 499 9493. Visit www.hamiltonsgallery.com. **DON'T MISS** New Year's Day Walk (10am-1pm) at Stourhead, Wiltshire BA12 6QD. Tel: 01747 841 152. Visit www.nationaltrust.org.uk.



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SATURDAY

2 JANUARY

EXHIBITION by Bill Rowlinson and Richard Nicholson, until 27 January at Photofusion, London SW9 8LA. Tel: 020 7738 5774. Visit www.photofusion.org. **EXHIBITION** Being Blondie: Debbie Harry by Brian Aris, until 11 January 2010 at Proud Camden, London NW1 8AH. Tel: 0207 482 3867. Visit www.proud.co.uk.

SUNDAY

3 JANUARY

DON'T MISS Cobweb Blowers for the New Year (10.30am-4pm) at Bodiam Castle, East Sussex TN32 5JA. Tel: 01580 830 196. Visit www.nationaltrust.org.uk. **EXHIBITION** OpenSee by Jim Goldberg, until 17 January at The Photographers' Gallery, London WC2H 7HB. Tel: 0845 262 1618. Visit www.photonet.org.uk.

MONDAY

4 JANUARY

EXHIBITION 28 Stories by graduates of the MA in Photojournalism and Documentary Photography, until 15 January at the London College of Communication Gallery Spaces, London SE1 6SB. Visit www.28stories.co.uk. **EXHIBITION** Keep the World Wild by Roger Hooper, until 21 January at Hoopers Gallery, London EC1R 0AA. Tel: 0207 490 3907. Visit www.hoopersgallery.co.uk.

TUESDAY

5 JANUARY

EXHIBITION Sleepless by contemporary photographer Vered Lahav, until 23 January at Wolverhampton Art Gallery, West Midlands WV1 1DU. Tel: 01902 552 055. Visit www.veredlahav.com. **EXHIBITION** Points of View: Capturing the 19th Century in Photographs, until 7 March at The British Library, London NW1 2DB. Tel: 0207 412 7352. Visit www.bl.uk.

News

Sigma releases 17-70mm f/2.8-4 DC Macro OS HSM

SIGMA has announced a new large-aperture 17-70mm macro lens aimed at digital SLR users.

The 17-70mm f/2.8-4 DC Macro OS HSM includes an Optical Stabiliser, claimed to enable photographers to use shutter speeds four stops slower than would otherwise be possible.

Features include a minimum focusing distance of 22cm and a maximum magnification ratio of 1:2.7, making it ideal for close-up photography, according to Sigma.

Also on board the 520g newcomer are three aspherical lenses and one Extraordinary Low Dispersion (ELD) glass element.

It will be available in Sigma, Canon, Nikon (D), Pentax

and Sony (D) mounts, priced £399.99.

Sigma points out that vignetting will occur if the lens is used with 35mm film-based SLRs or digital cameras with image sensors larger than 'APS-C' size.

For details call Sigma Imaging UK on 01707 329 999.



Zenit user in Christmas lights fiasco



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A PHOTOGRAPHER using an old film camera was stopped while taking photos of Christmas lights on a Sussex street, amid terrorism fears.

Police say the photographer aroused suspicion because he was seen taking 'many photos' in a busy shopping area. Andrew White, 33, was stopped by two Police Community Support Officers (PCSOs) in Burgess Hill. He had been using a Zenit SLR.

Andrew, who lives in Brighton, told *The Argus* newspaper that the PCSOs followed him as he walked to work.

Sussex Police confirmed to AP that officers recorded his details on a police 'stop and account' form. 'I had nothing to hide so I just provided the details. Now I'm concerned about where those details are going to end up,' Andrew told the newspaper.

He added: 'I only took one

or two photos, but even if I had taken more, who are they to say what is too many? I don't think taking too many photos in the street warrants being considered some kind of terrorist threat, which is what they were suggesting.'

A spokesman for Sussex Police told AP that officers suspected Andrew may have been on a reconnaissance mission for a terrorist attack.

In a statement, Sussex Police said: 'A man was spoken to by two PCSOs... They were concerned that he appeared to be taking too many photographs in a busy shopping area and therefore spoke to him.'

'He swiftly satisfied them he was acting without any sinister intent and he went on his way within minutes.'

'When asked how many photos is 'too many', a police spokesman refused to 'generalise', telling us that the officers reacted to the 'circumstances' at the time.

Officers have not been given instructions on how many photos may be taken before police suspicion should be aroused.

SNAP SHOT

Olympus DSLR hire

A DSLR camera-equipment hire service has been launched by the Olympus UK E-System User Group. Kit for hire includes Olympus camera bodies, lenses and pro-spec flash. Olympus UK has pledged to refund part or the full cost of hire if the customer then decides to buy the kit from new, according to Olympus E-System User Group founder Ian Burley. The rebate scheme runs until the end of May 2010 and is on condition that items are hired for a maximum of seven days. Visit www.e-group.uk.net/hire for details.

Jessops

Jessops is offering customers interest-free credit if they spend more than £250 online. Six months' interest-free credit is available to customers spending £250-£799, or 12 months' interest free if they spend more than £800. For details call 0800 083 3113 or visit www.jessops.com.

New altered images law?

A new law that would require all digitally altered portraits used in advertising to be labelled as 'retouched' has been proposed by a French politician. Valérie Boyer claims that computer software alters the image 'so we enter a standardised and brainwashed world', according to a report in *The New York Times*. Her debate is yet to be voted on by the French government, the article adds.

Shakin' photo claim

Singer Shakin' Stevens has denied that he assaulted a freelance photographer. Stevens, whose real name is Michael Barrett, was accused of breaking a camera used by Hugo McNeice at a hotel in Northern Ireland in December 2008. Stevens' hit songs have included *Merry Christmas Everyone*.



Police chiefs promise photo rights overhaul

Police have promised to crack down on anti-terror stops of photographers after unprecedented media coverage

AP RIGHTS WATCH
Committed to defending your photographic rights!

POLICE have pledged to change the way they treat photographers who take pictures in public following a lengthy campaign sparked by the experiences of AP readers.

The Association of Chief Police Officers (ACPO) has instructed police forces in England and Wales not to use anti-terrorism legislation to stop photographers following coverage of photographers' rights in national newspapers, on TV and on radio.

AP has obtained a full copy of a letter sent to police chiefs, detailing officers' powers to stop photographers under anti-terrorism legislation.

The letter – written as a 'Memo' dated 4 December – was sent by ACPO to chief constables and commissioners of police forces in England and Wales.

The issue was thrust into the limelight before Christmas, largely as a result

of two high-profile incidents.

The Independent newspaper journalist Jerome Taylor reported how he was quizzed while taking photos of the Houses of Parliament.

His brush with the law came as BBC photographer Jeff Overs complained to the Met Police after being stopped while taking pictures of St Paul's Cathedral (see *News*, AP 12 December).

Pics of police

ACPO's letter also addresses a law, introduced earlier this year, that potentially criminalises photography of police officers.

ACPO's instructions to police forces are as follows: 'Section 58A Counter-Terrorism Act 2008 provides powers to cover instances where photographs are being taken of police officers who are, or who have been, employed at the front line of counter-terrorism operations.

'These scenarios will be exceptionally rare events and do not cover instances of photography by rail enthusiasts, tourists or the media.'

The warning letter also outlines the 'Stop and Account' procedure, where

a police officer is legally required to produce a 'Stop and Account' form as soon as the officer demands someone's personal details.

On this, the ACPO letter states: 'Encounters between police officers and PCSOs [Police Community Support Officers] and the public range from general conversation through to arrest. Officers need to be absolutely clear that no record needs to be submitted to cover any activity that merely constitutes a conversation.'

It adds: 'Only at the point where a member of the public is asked to account for their actions, behaviour, presence in an area or possession of an item, do the provisions of the PACE [Police and Criminal Evidence Act] apply and a record for that "stop and account" need to be submitted.

'Even at that point, a discussion does not constitute the use of any police power and should not be recorded under the auspices of the Terrorism Act, for example.'

However, the letter fails to spell out that the person being stopped is not, by



law, required to supply this information (for more on this, see next week's *News*).

The letter is signed by Andrew Trotter OBE, head of ACPO's Media Advisory Group, and Craig Mackey, who represents ACPO on Stop and Search policy.

Stop and search

Regarding Section 44 Stop and Search, the letter adds: 'Section 44 gives officers no specific powers in relation to photography and there is no provision in law for the confiscation of equipment or the destruction of images, either digital or on film.'

'On the rare occasion where an officer suspects that an individual is taking photographs as part of target reconnaissance for terrorist purposes, they should be treated as a terrorist suspect and dealt with under Section 43 of this [Terrorism] Act. This would ensure that the legal power exists to seize equipment and recover images taken.'

After its coverage of the controversy, *The Independent* newspaper (pictured) told AP: 'If it wasn't for specialist media such as *Amateur Photographer* – alerting enthusiasts and professionals to the misuse of the anti-terrorism laws by police – the mainstream media might not have picked up on this story.'

To read the letter, visit www.amateurphotographer.co.uk.

Comment

Chris Cheesman
News editor



Raising the profile of this issue in the public eye through coverage in national newspapers is a massive boost to the campaign. However, photographers will hope that the response of police leaders will be reflected by a change in the attitude of the bobby on the beat and is not merely an attempt to quell a potential public backlash that may have resulted from this issue winning widespread media coverage.

AP has documented countless reports of photographers falling victim to anti-terror laws over the past few years and our message to readers is, please, continue to alert us of any further incidents. While the ACPO 'Memo' is welcome, AP has received similar assurances from ACPO, the Home Office and police organisations before. Actions by police on the ground over recent months indicate that the message to curb restrictions on photographers is still not getting through.

The Home Office's public relations team – and the counter-terrorism minister himself – have told AP that it has never been the intention to stop legitimate photography. We can only hope that police actions speak as loud as the words that appear in ACPO's swiftly drafted letter.



Photographers descend on London's South Bank to protest after a BBC photographer was stopped at the same spot a few days earlier

UK photographer wins legal fight

A UK photographer has won a six-year legal battle against the Swiss government after he sued over injuries inflicted by a 'police stun grenade' during a political protest outside a G8 Summit.

Freelance photographer Guy Smallman, from south London, suffered a serious leg injury from an explosion while covering a demonstration outside the G8 Summit in Geneva in 2003.

We understand that the court had to decide whether the photographer's injury had been caused by a police grenade, or a firework thrown by one of the protesters.

The photographer said he was forced off work for



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six months as a result of the injury, which still restricts his mobility.

Speaking exclusively to AP, Smallman said the court's decision, on 20 November 2009, paves the way for his claim for compensation.

Smallman's lawyer has now filed a claim for compensation totalling around £50,000.

Had the London-based photographer lost the case, he faced a £20,000 legal bill.

Smallman said that the court's decision came as a huge relief: 'It took a while for it to sink in,' he

told AP. The photographer said the decision strikes an important blow for journalists covering protests abroad, although he feels such incidents are viewed as an 'occupational hazard'.

He said he had been running up a flight of stairs to get away from the crowd when he was hit by an explosion from a grenade thrown from above.

Smallman's legal victory was confirmed by the National Union of Journalists, which had backed the photographer's fight for justice.

An original judgement had found in Smallman's favour, but the State of Geneva was successful with a subsequent appeal.

ClubNews

AP's weekly round-up of club news from all over Britain

Basingstoke Camera Club

The club's annual photo exhibition opens on 11 February, featuring the best images entered into its global competition, which closes on 14 January. For details visit www.photoexhib.co.uk/bcc/.

4Most Digital

The group has announced that one of its members won first place in the Senior category of the Andrew Peet Memorial Photographic Competition 2009. Members say they get together for 'critique, discussion and planning'. For details visit www.4mostdigital.co.cc.

North Cheshire Photographic Society

A Digital Workshop is planned to take place at the Hazel Grove Bowling & Tennis Club at 8pm on 5 January, when members can submit images for the society's annual exhibition. Visit www.ncps.org.uk.

Send club news to: apevents@ipcmedia.com

SNAPSHOT

Photoshop for iPhone

Imaging software giant Adobe has launched its iPhone-compatible version of Photoshop in the UK. The Adobe Photoshop.com Mobile application, which is free to download, allows users to crop, rotate and change the colour of an image. One-touch effects include Warm Vintage and Vignette. There is also a Black and White and Cool Blue Tint option. For details visit <http://mobile.photoshop.com/iphone/>.

Pentax K-x update

Pentax has updated the firmware for its K-x DSLR. Firmware version 1.01 adds 'three effect shooting functions'. It also adds a cross-processing function support to the camera's green button, and improved accuracy of the battery level indicator with 'improved stability for general performance'. For details visit www.pentax.jp/english/support/digital/k-x_s.html.



Photography speed dating launched

YOUNG photographers hoping to 'find love through the lens' were given the chance to take part in a photography speed-dating event held in a converted 'Turkish bathhouse' in the City of London.

Organisers say the 'Shoot Dating' experience on 5 December was a variation of speed dating where the 'power of creativity' can match people 'without the pressure of making polite conversation'.

'Daters will be matched up in different teams (two boys and two girls), given clue sheets and sent out onto the streets, tasked with constructing photos as answers to the clues,' said organisers Shoot Experience

ahead of the event.

'With each clue comes a new team, giving daters a chance to meet up to eight potential partners throughout the course of the afternoon.'

Once participants completed the clues, they watched a slideshow of the day's images. Prizes went to the 'most creative photos'.

Organisers added: 'At the end of the evening, participants who ticked each other's boxes on our Shoot Dating card were put in touch with each other via email, leaving individuals to complete their own romantic adventures.'

Visit www.shootexperience.com or call 0207 033 3555 for more details.

Flotsam and Jetsam.

ONE of the most pleasing features of the Christmas-card epidemic, which burst upon us all probably during last week, and broke out again with renewed vigour in time for the New Year, has been the increased use of photography in the cards themselves. There are charming designs in colour, it is true, which cannot be improved upon.

THESE we never want to lose. But they are rare and somewhat too expensive for the crowd, who have thus been shut up to the tawdry and incongruous attempts at prettiness which too many of the cards exhibit. There is a fine opportunity thus opened to photography.

THOSE cards which we have seen in which some view has been reproduced, by one of the numerous processes now in vogue, from the original photograph, have struck us as being exquisite, and far preferable to the general run of midsummer roses and spring flowers, which seem to form the chief stock-in-trade of the ordinary coloured card designers.

Amateur Photographer

This week in...

1894

AP applauded the rise in use of photography as the basis for the 'Christmas card epidemic' over the 1893/1894 festive season, albeit artificially coloured versions. 'These are charming designs in colour, it is true, which cannot be improved upon.' But, added AP: 'These are rare and somewhat too expensive for the crowd who have thus been shut up to the tawdry and incongruous attempts at prettiness which too many of the cards exhibit. There is a fine opportunity thus opened up to photography.' AP's 5 January 1894 issue concluded that cards based on landscape photos are 'far more preferable to the general run of midsummer roses and spring flowers, which seem to form the chief stock-in-trade of the ordinary coloured card designers'.

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PREMIER
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Review

Your guide to the latest photography books, exhibitions and websites



www.thewebdarkroom.com

Digital imaging may be an integral part of photography, but that doesn't mean film processes are forgotten – not if photographer and Ilford master printer Andrew Sanderson has anything to do with it. Andrew has published several books on traditional darkroom processes and shares his views on a range of photographic issues. On entering the homepage, viewers can scroll down a number of posts on topics including glass lantern slides and lith printing. Informative yet entertaining, the blogs are lighthearted in tone and provide a useful insight into

a range of technical processes. As is often the case with online blogs where the text flows continuously down the page, it can be difficult to follow the separate strands, but for upfront, personal commentary, Andrew's blog makes interesting reading. He also runs photography and darkroom technique workshops, including hand colouring, cyanotype and pinhole photography. To see more of his images visit www.andrewsanderson.com.

Gemma Padley

Website

Book review

Mastering Digital Panoramic Photography

By Harald Woeste
Rocky Nook, paperback,
152 pages, £26.99,
ISBN 978-1-933952-45-1

This unassuming book is perhaps the best guide we've seen on panoramic photography. Through wonderful illustrations and equally impressive images, Woeste discusses the finer points of composing, adjusting and correcting panoramas. He spends just 12 pages summarising the basics, as this is a guide for the more advanced panorama shooter. Rendering and blending, projection types, pincushion and barrel distortion, chromatic aberration, off-the-peg or made-to-measure, Woeste answers all your questions and anticipates all the obstacles. This is one to keep on your shelf for a long time.

Jeff Meyer



Long gone are the days when mobile phones were used solely for making telephone calls. Now, nearly all mobile phone handsets have an in-built camera, and as the number of pixels increases so too does the image-making potential, as photographer Henry Reichhold discovered. For the past five years Henry has been working with Nokia on a series of projects to create giant panoramic images. His latest project, sponsored by BAA and design company Skyline Whitespace, is divided into two exhibitions: Connected Worlds and Nokia N86 8MP Explore.

In Connected Worlds, there are 16 images 2m-16m long, and 1.5m high. The images, taken using a Nokia N95 5MP camera, are made from multiple mobile phone images stitched together. Henry travelled to nine cities in five continents to complete this project. The number of individual images for each panorama varies from 12 for the image of Hong

Kong (see below), and nearly 200 for Henry's image of Venice (see bottom).

The Nokia N86 8MP Explore exhibition opens immediately after Connected Worlds closes in January, and features more than 40 panoramic images taken in Dubai and Mumbai with a Nokia N86 8MP camera. To create his images, Henry takes a series of overlapping pictures moving his camera horizontally along each view. He'll take three separate

'rows' of images starting with the skyline, before moving his camera phone down to shoot the middle and bottom row of each scene. He uses a programme called Autodesk Stitcher to stitch the images together and then manually works on the images using the Distort and Warp tools in Photoshop. To see Henry's images visit www.digitalpanorama.co.uk.

Gemma Padley



Exhibition

Connected Worlds

(until early January)

Nokia N86 8MP Explore

(opens in early January and runs for four months)

By Henry Reichhold
Heathrow Terminal 5,
departures level, admission free





© LILLIAN BASSMAN



Lillian Bassman: Women

By Deborah Solomon

Abrams, hardback, 238 pages, £29.99, ISBN 978-0-8109-8260-4

It's a little ironic that Lillian Bassman, a legend in the fashion photography world of the 1940s and '50s, today stands in the shadows of other photographers whose work and style are more recent. It was, after all, her signature high contrast of black shadows and bright whites that made her famous. You might also be surprised to know that Bassman, aged 91, is still taking pictures and even now pushing the envelope with abstract interests in form.

Women reproduces 200 of Bassman's best images from her days at *Harper's Bazaar* in the 1950s, as well as many

that have never before been published. It's a stunning achievement that one can look at these pictures and have no idea when they were taken, as the major pitfall of fashion photography is that clothing and hairstyles date so quickly. In a way, this is also a credit to the artists and publishers of the 1950s. Today, we smugly regard that era as a simpler, more repressed time, but some 60 years later Bassman's work stands out as more daring and inventive than most of what we see in today's magazines.

Jeff Meyer



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Letters

Letter of the week

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Forbidden photos

With 2009 now behind us, it must soon be time to think about the Amateur Photographer of the Year 2010 competition. To keep it topical and reflect the current issues facing photographers, I would like to suggest the following themes for the ten rounds:

- 1 The Wrong Arm of the Law: Capture police officers doing things they shouldn't. Extra points if the officers involved have hidden their ID numbers.
- 2 Forbidden London Photographs: Things you aren't meant to take pictures of. The scope is huge because it covers pretty much everything these days.
- 3 Photoshopping: Your best picture of a private shopping mall.
- 4 Children at Play: Get in among the kids at the local playground.
- 5 Security Alert: Best eye-contact portrait of a security guard.
- 6 Watching You, Watching Me: CCTV makes a great subject itself, and there's bound to be one near you.
- 7 Buildings Out of Bounds: Airports, railway stations, dockyards, power stations, oil refineries – you name it, you probably shouldn't be shooting it.
- 8 PC World: Best photographic example of political correctness gone mad.
- 9 Street Life: Candid pictures of people, whether they like it or not.
- 10 Behind Closed Doors: Best interior shot of a police station cell.

The winner is the photographer with the most points over the ten rounds, and who hasn't been convicted. This year could be an interesting one.

John Perriment, Essex

**I'll see if I can book the canteen at Pentonville for the exhibition –
Damien Demolder, Editor**

The circle of life

As a reader of AP for almost 35 years, I was astonished and dismayed by the publication of the bigoted rant by Alex Birch (*Letters*, AP 12 December) castigating 'Killer cats'. Maybe Alex does not realise that it is the nature of the beast (including humans) to take its place in the food chain.

While I agree with Alex's opinion about the fakery of the image, this was not the doing of the innocent

feline pictured. As a supporter of sustainability in nature (and a recent winner of a biodiversity photo competition), I recognise that there is a place for *all* animals on this Earth and that natural selection will prevail. Interference by humanity in this process artificially alters the balance of the ecosystem. I suggest that Alex's own argument backfires on him; it is *human* activity that is decimating the avian life in this country (and globally) by destroying its habitat. Left to their own devices, animals will find a natural, sustainable balance of prey and predator.

Australia's problems are the ideal example of this. Direct interference by man (the introduction of rabbits, camels, sheep, syphilis and prisoners) created the issues they face now: the destruction of indigenous species.



© JIM FINDLAY

They are simply reacting to the consequences of their own, human folly. The shooting of the animals identified is extreme, when simple contraception would be sufficient to control the population within the ecosystem.

I assume from Alex's attitude that he would be quite happy to see the genocide of the grey squirrel, fox, bat, mink, badger, otter, and so on, and the recently reintroduced alien sea eagle and red kite, previously hunted to extinction by man.

I am not concerned that Alex does not care for cats, that's his belief, but my humanitarian belief cares for all life, even Alex's. Perhaps, one day, Alex may arrive at the realisation that all life is precious and finite. My image published below is slightly more benign.

Jim Findlay, Glasgow

Pyramid scheme

Regarding the photo of a glass roof by Callum Stringer in *Appraisal*, AP 5 December, I'm surprised that AP Editor Damien Demolder didn't recognise the Louvre Pyramid in Paris, seen from the inside. It's very distinctive, and a very common photographic subject, although pictures are more commonly taken from the outside. I agree with Damien that it's an excellent photograph, especially considering the youth of the photographer.

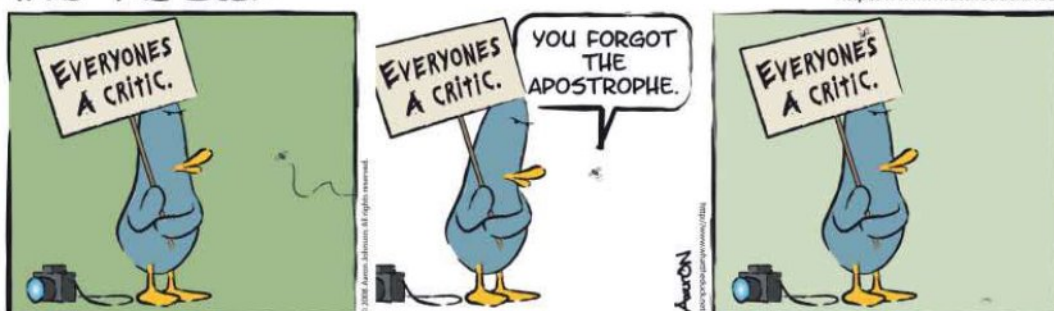
Jeremy Double, West Yorkshire

Thanks for that, Jeremy – Damien Demolder, Editor

All style, no substance

I can't help but be amused by the market hype that is surrounding the introduction of Micro Four Thirds cameras whereby, having invented the product, the manufacturers' marketing department are now trying to create a need for it. We're supposed to believe that there are a

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Shades of grey

Sorry, Mr Rose, but your photograph of a 'red' squirrel in AP 5 December is actually a grey squirrel. Grey squirrels are often brown, but never the intense red-brown of the British red squirrel (perversely, on the continent red squirrels can be grey, although this form doesn't occur in Britain). The two can easily be distinguished by the smaller size and delicate appearance of the red, its proportionately larger and much bushier tail, and the tufts of hair that sprout from the tips of its ears, which are clearly missing from this individual. Nice shot, though!

Jonathan Swale, Shetland



Amazing. AP has reader experts in every field! Thank you, Mr Swale – Damien Demolder, Editor

number of compact camera users out there who want to improve the quality of their photographs, but are reluctant to take the leap into DSLR photography. These same people, however, will be perfectly willing to shell out considerably more money than they would have to for a very capable DSLR and lenses in order to buy something that ultimately includes and delivers less!

Already Olympus seems to have realised that a camera that doesn't include an optical viewfinder cannot be taken too seriously, so we now find that the new Pen E-P2 will be sold and marketed as a kit that includes an electronic viewfinder at the less than bargain price of around £850. Have you seen how much Canon, Nikon or Sony DSLR kit you can buy for that? Surely there aren't that many silly people out there... are there?

It strikes me that the Micro Four Thirds concept represents a classic example of trying to make style triumph over substance. The motoring equivalent of buying a coupe rather than a saloon: it's nice to look at, but you'll ultimately be paying a lot more for a lot less.

Steve Pacitti, Buckinghamshire

While pricing might be uncomfortably high, I thought the Micro Four Thirds system had gone down rather well. What do other readers think? – Damien Demolder, Editor

Each to their own

I fear that John Periam has missed the point about manufacturers launching new cameras (*Letters*, AP 5 December). As someone who earns a

living from photography, whose house and family depend on my being able to deliver pictures on time, every time, I rely heavily on my equipment, but not just in terms of reliability.

The Nikon D3, for instance, allows me to shoot in London's Albert Hall at ISO 1600, without using flash, because of advances in sensor design. I don't need the resolution of the D3X, so I won't buy one. But the video capabilities of the D3S will allow me to leave the camcorder at home when the client wants a movie clip. I might buy one because it will earn me money.

While we all might miss the romance of using film, the reality is that the photographic workflow has changed so much that for anything other than fine-art photography, it's dead. The limitations of digital are manifest, but in terms of getting images the client wants, it's unbeatable. Mr Periam is undoubtedly a skilled photographer, but if the RNLI exercise he participated in was laid on exclusively for him to get images of that helicopter and lifeboat in action, I wonder if he would have picked up his Nikon F5 over a D3? That's the kind of stress I was happy to leave behind me all those years ago when I bought my first D1X.

I've also noticed that more and more of my professional film-making friends are ditching their expensive Digibetas and XDCAM rigs in favour of DSLRs (usually a Canon EOS 5D Mark II), which offer them the creative flexibility previously only available to big-budget film cameramen. So, while a new feature might seem inconsequential to some, it can be a lifesaver to others.

Paul Harmer, London

Back Chat

AP reader **Steve Marshall** considers the 21st century camera. Does it really offer what photographers want?

DESPITE an entire revolution in the space of just ten years, it seems the cameras on offer still can't give photographers what they want. 'Just what do photographers want?' you may ask. If only I knew. But reading around, it seems we are at a new beginning. Manufacturers are now thinking outside the box, liberating themselves from the yoke of SLR design, and inventing something that, irritatingly, we can't quite put our finger on, but which ties photography into the 21st century to the extent that it will help us suddenly realise what the 21st century actually is.

Cameras are either too heavy, requiring bulky, dustbin-sized lenses, or have puny sensors that are too small, weedy and weak, nonexistent viewfinders and other defects. It all serves to mask the fact that just about every camera created today is a miracle of technology that can easily provide top-quality prints to a size that 99% of us are more than happy with 99% of the time.

Frankly, video sucks, and if electronic viewfinders are the future, as Olympus decrees, then life looks grim indeed. My own personal favourite would be a camera into which I could slot either a film back or a digital one, allowing me to use the same lenses on the

Look in the window of any charity shop and you can usually find a decent 35mm compact on sale for less than the price of a roll of film

same 35mm-sized sensor or film. Next up would be voice recognition. 'Camera: f/11, hyperfocal distance, bracket five, plus or minus 2EV, please,' I'd say to my tripod-mounted companion while sitting on a rock eating a sandwich.

When new products are announced, it seems the experts can't even agree on

just where, in relation to the box, the thinking is! I say hats off to Ricoh for coming up with a system where you're not tied to the sensor. Imagine being forced to use Fujichrome Velvia if what you really wanted was Kodak Ektachrome GX100. Think of the fun you could have sifting through a whole raft of third-party 'lenses' with their colour palettes. Lenses married to perfectly tailored sensors, free from many current technological constraints. Lenses you can change at any time, knowing that those dull hours of retouching are banished to the past. My new favourite would be a three-unit prime lens kit (28/50/85) with a synchronised optical viewfinder that brings up, rangefinder-style, the correct framelines with each lens.

Of course, the Ricoh might not make it, but surely the new idea is there: small, configurable, high-quality, mirrorless, sensor-optimised and slick. Most reviewers seem sworn to giving it a chance, but some give the impression that they're lining it up like a duck in a shooting gallery.

The main problem, though, is what are we going to call this new type of 21st century camera, which one day might come with voice recognition as standard?

Your thoughts or views (about 500 words) should be sent to 'Backchat' at the usual AP address (see page 3). A fee of £50 will be paid on publication



The AP experts

Each week, one of our team of experts of Steve Bloom, David Clapp, Tom Mackie and Clive Nichols will reveal the secrets behind one of their great images. This week it's Clive Nichols

CLIVE NICHOLS Gardens
As the UK's top garden photographer, Clive's knowledge and pictures are in constant demand. His expertise will be invaluable



Photo Insight

Amateur
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Technique

CLIVE NICHOLS EXPLAINS WHY SOMETIMES EVEN THE BEST COMPOSITIONS ARE LET DOWN BY NOT HAVING A SENSE OF SCALE

IN a village near Oxford called Nuneham Courtenay is a garden called Harcourt Arboretum, which has a wonderful variety and arrangement of trees and shrubs. The arboretum is part of the University of Oxford Botanical Gardens and it is a stunning place to visit all year round, particularly in the autumn when it is open to everyone to visit.

The benefits of visiting any arboretum in the autumn go without saying, but after the colours have peaked and the leaves have dropped it may seem pointless to photograph trees. Evidently many people feel this way, as I always notice far fewer visitors wandering around the grounds

once the red maples have peaked. However, late autumn and early winter can be great times to look for pictures that emphasise lighting and structure.

I took this picture of a lime and a horse chestnut tree early one autumn evening just before sunset. Staring straight into the sun, I liked the mysterious nature of the light and how it illuminated the edges of the tree trunks and the bare branches. I was looking for an emphasis on structure, and the strong directional light provided by the setting sun was giving me a fascinating composition highlighting shape and form.

However, as appealing as this scene was, these trees alone

would have been an OK picture, but not a great picture. For me, what transforms this from an average shot to one of my favourites in my archive is the sense of scale.

There were plenty of bare trees in the arboretum, and perhaps some had more interesting shapes, but I stopped and set up my tripod around this scene because the bench in the lower right-hand corner of my frame was perfectly placed. By framing it along the bottom third, as I've done, it draws the viewer's attention to the magnificent height and grandeur of the trees next to it. This bench is the key to the success of the whole composition, and without it my picture

Visiting Harcourt Arboretum

Harcourt Arboretum, Nuneham Courtenay, Oxfordshire OX44 9PX.
Tel: 01865 343 501.

Opening times: April–November 10am–5pm every day. December–March 10am–4.30pm Monday–Friday. Closed December 22–January 3.

Prices: Season ticket (valid for one year from date of purchase) £10. Concessionary season ticket £8.50. Day ticket £3. Concessionary day ticket £2.50

would be almost useless. Just try putting your hand over the bench on the page here and looking at it again. It loses a significant amount of its impact, despite the strong light coming through the tree trunks.

Using my Nikon F90X with a 70–200mm zoom, I set up my tripod and framed this scene just behind the two tree trunks. Finding the right focal length for a scene like this can be tricky. I knew I wanted the bench in the bottom corner along the third and I wanted to give a lot of room above it in the frame. However, I didn't want it to be so small that it gets lost. The point of the picture was to emphasise a sense of scale, so I was careful not to dilute that effect.

The truth is, I don't actually look at the focal length: I'm just not conscious of it. I know what lens I have, of course, but my standard method is to start out by framing a scene wide and then gradually crop in-camera when looking at it through the viewfinder. I'll probably take a few shots at each move inwards because sometimes a good picture doesn't reveal itself until later, but generally as I crop through the viewfinder I'll get to a point where I recognise that all the elements are in place. For me to press the shutter button, it's really just a case of whether what I'm seeing through my viewfinder is pleasing to the eye.

I also make a habit of bracketing everything. I try to give myself enough to work with so I only have to do the least amount of post-processing possible. For this picture I wanted to make the most of the silhouette, so I ended up shooting it about 1 stop underexposed. **AP**

Talking technique

As Clive mentions, sometimes the effect of adding a sense of scale can make all the difference to your image. How many times have you been standing in a wide field or before a tall hill or imposing building and taken a picture, only to look at it later and find that it doesn't seem as big as you remembered it? Many times you'll find you can get everything correct – the perfect exposure, stunning light, pin-sharp focus – but the impact you felt at the time of taking the picture is a bit lost. Often you can remedy this simply by adding a sense of scale.

Although it's usually frowned upon in nature photography, people are the perfect foil to a scale-less composition. As we can immediately process and comprehend the size of a human being, we can relate it to the other elements in the frame and make the necessary parallels. A small human figure makes an adjacent maple tree all the more striking. Likewise, shorter subjects seem dwarfed by human height. In the picture on the left you can see how the inclusion of the women sitting at the picnic table in the lower right of the frame exaggerates the height and grandeur of the towers and row of trees behind them. So the next time you find yourself waiting for someone to move out of your frame, try taking the shot anyway: it could be just what your picture needs.

“People are the perfect foil to a scale-less composition”



© JEFF MEYER

To see more pictures by Clive Nichols visit www.clivenichols.co.uk

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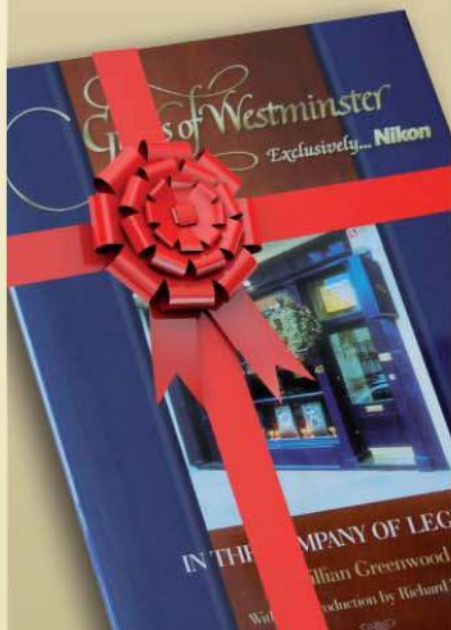
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In the second of our two-part article on cloning, **Richard Sibley** puts some advanced techniques into practice

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The last resort

Before you start

Software
Adobe Photoshop, Photoshop
Elements or similar software

System requirements
Windows PC or Mac

Skill required ●●●●●

Time to complete 20 minutes

Technique explained

Advanced retouching techniques – part 2

AS much as we try to create perfect masterpieces in-camera, there will always be occasions when an unwanted object appears in a picture. Fortunately, image-editing software gives us the ability to remove these elements, and there is no shame in doing so.

Skilled photographic printers often edit images in the darkroom, and there is many a story of altered and doctored images coming out of the

old Soviet Union. The difference now is that these once mythical skills can be achieved in just a few minutes on a computer, rather than a few hours in the darkroom.

In the previous *Last resort* in AP 5 December 2009, I removed the flagpole from the top of this fort, using a combination of sample selections, masking and cloning.

To complete the image, I am now going to remove the wires that stretch across the image on the

left. This is one of the most common cloning tasks a photographer will come across, but it can be tricky if the wires are in front of a cloudy sky.

Finally, I will demonstrate how to use a little artistic licence to remove the distracting car on the left-hand side of the image, replacing it instead with a rocky mound.

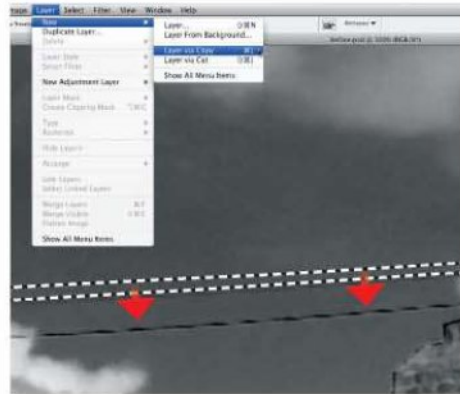
Hopefully, these straightforward techniques will help you clone out unwanted areas without creating repetitive cloning patterns.

Cloning out wires and large objects

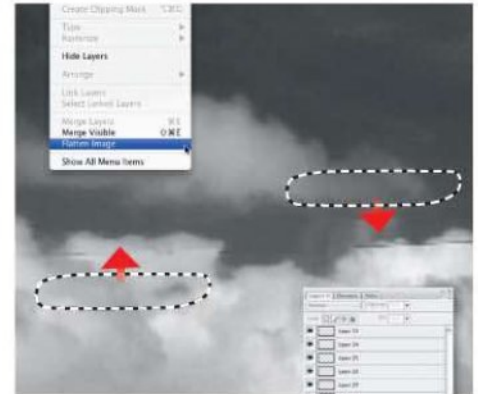
How to eliminate distracting elements without creating cloning patterns



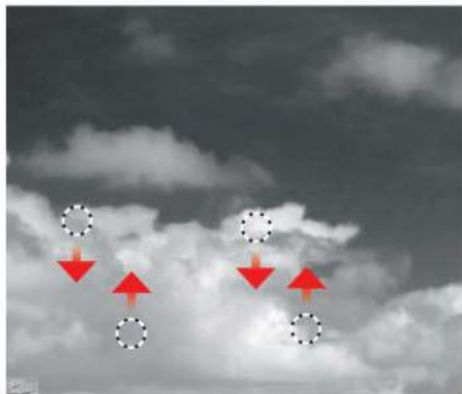
1 The technique to rid the image of the overhead cables is similar to the one I used to remove the flagpole in the previous *Last Resort*. I have used the Marquee tool, with a slightly feathered edge, to select an area just above the wire.



2 Use this selection to patch over the overhead cable. To do this, select Layer>New>Layer Via Copy, which will copy the selection to a new layer. With the new layer selected, use the Move tool (found in the Tools palette) and move the layer so the patch is placed over the cable.



3 I have repeated steps one and two a number of times, creating several selections until most of the cable has been removed. The image now has 33 layers. To flatten them, select Layer>Flatten Image.



4 The areas where the cable meets a cloud need to be cloned to blend them. To do this, change the Opacity of the cloning brush to 80% and gradually build up the effect. Keep one hand on the Alt key and press this every few clicks to select a new clone sample. This helps prevent patterning.



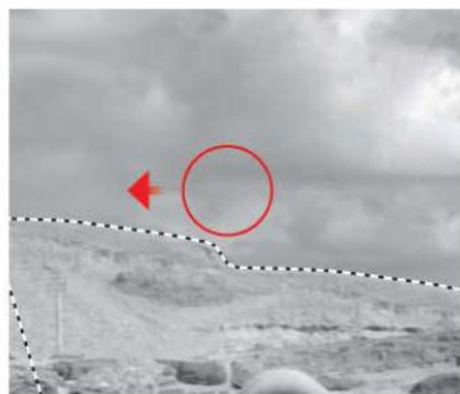
5 To complete the image, I want to remove the car and structure on the left as well as the object above it. I will use some artistic licence to do so. I have set a new clone point at the bottom edge of the rock.



6 The idea is to use the Clone tool to copy this area over the car. If done carefully, it should replace the car with a realistic rock surface.



7 I have used the Marquee tool to select the rocky area, and then inverted the selection by clicking Select>Invert.



8 Using a large Clone brush set to around 70% Opacity, clone the clouds in the background over the object. Again, setting the Opacity lower than 100% allows the effect to be gradually built up, while the selection prevents the rocks being affected, producing a clear edge.



In the final image, the flag pole, cables and car have all been removed, making the image a lot neater and tidier.

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First-class frost

Discover the hidden beauty of your garden in winter, says Colin Varndell, as he explains how to take bold, compelling images on frosty mornings

These beech trees lining the road in west Dorset had been transformed into an ethereal scene by the fog and hoarfrost
Nikon FE2, 105mm, 1/15sec at f/11, Kodachrome 64, tripod

WINTER transforms our gardens and hedgerows into myriad potential close-up images.

Crunchy white crystals of ice decorate everything to present a tantalising scene to the photographer. Bare twigs, leaf litter, seed heads and grasses that you wouldn't look at twice in normal conditions glisten with fascinating, intricate details of ice patterns. It can be exciting to wake up to find everything embroidered with a thick coating of white frost, but to make it a successful photographic experience you have to be prepared. Days are short in winter and frost may not last long, so you have to be

ready the night before to make the most of freezing conditions when they occur.

Make sure you have all your kit packed the night before. Charge camera batteries and spares, and check that you have plenty of clear memory cards. Pack macro and wideangle lenses and any close-up accessories like reflectors and flashguns. To prevent optics from fogging up, try to avoid dramatic changes of temperature. If possible, store your gear in the boot of your car the night before, or move it outdoors before you get ready in the morning. However, keep batteries in the warm for as long as possible to safeguard their charge.

The right location

As always with nature photography, the catchphrase for success is 'reconnaissance, planning and preparation'. Make sure you know where low-lying, damp places occur in your neighbourhood. Search for areas with plenty of rough vegetation like docks, ferns, seed heads, bramble and gorse, all of which are ideal subjects when covered in white rime frost. You may need to go no further than your own garden or local park for subjects.

This was an unusual situation where a mist had gently blown through this area of woodland in sub-zero temperatures. The moisture froze to the twigs and created this wonderful effect

Nikon F100, 70-200mm, 1/4sec at f/11, Fujichrome Velvia 50, tripod



Choosing the right subjects

I am particularly fond of photographing bracken in icy conditions. The undersides of fronds, if they have been exposed to the frost, produce exquisitely detailed patterns. Leaf litter can also look impressive when the spent leaves contrast with icy fringes, and leaf veins are picked out and accentuated by frost crystals. Frozen cobwebs at dawn make intriguing images with brittle ice crystals fused to the paralysed gossamer. Even in mid-winter there is still plenty of foliage around, with plants such as herb Robert and buttercup leaves looking fresh and vibrant when edged with frost. Architectural seed heads of teasels, thistles and umbelliferous plants are perfect photogenic structures for frost and can make striking images when backlit at dawn.

Search for shapes in the frost that make natural compositions, like these fern fronds

Nikon D200, 150mm macro, 1/8sec at f/11, ISO 100, tripod



Creating a wintry still life

Think about creating your own frosty close-up shots. Collect leaves that still have plenty of colour, and scatter them on your lawn the night before. If you don't have access to a lawn you could leave your collection of leaves or seed heads on a tin tray for the perfect still life at first light.

When temperatures drop to at least -5°C early in the morning, it is possible to create artificial icicles by spraying lukewarm water from a plant mist spray onto seed heads or twigs. However, the temperature of the water is crucial – if it's too warm it will not freeze quickly enough, and if it's too cold it will freeze in the nozzle! If you can get the temperature of the water just right, this is the perfect method for capturing creative icicle photographs.

This hogweed seedhead was sprayed with lukewarm water in freezing conditions

Nikon FE2, 105mm, 1sec at $f/11$, Kodachrome 64, tripod, cable release



Working with the light

It doesn't have to be sunny to get great photographs of frost. In fact, foggy mornings produce a soft diffused light that is perfect for close-up details. If it is likely to be sunny, search for attractive frosty subjects before the sun reaches them, and then shoot in sunlight to capture the sparkle of the sun's first rays. Alternatively, shoot frosty details in the shade and use a small mirror to reflect the sunlight back onto them. In dull conditions a burst of flash can add a bit of sparkle to an icy close-up.

It was important to choose a small aperture here to ensure that all the foliage was in focus

Nikon F100, 105mm macro, 1/2sec at $f/22$, Fujichrome Velvia, tripod

☞ When temperatures drop to at least -5°C , it is possible to create artificial icicles by spraying lukewarm water from a plant mist spray onto seed heads or twigs ☞



Aperture

The smaller aperture of $f/22$ worked better on this frosted angelica, as it has resulted in all of the detail in focus

Nikon D200, 105mm macro, ISO 100, tripod

White balance

It is worth experimenting with your camera's white balance settings to emphasise the coolness of frozen subjects. The purpose of white balance settings is to preserve natural-looking colours in different lighting conditions, such as sunny, cloudy, flash or fluorescent. The incandescent setting is designed to balance the effect of light from traditional light bulbs and therefore produces a distinct blue hue. Try using this setting to exaggerate the cool colours of frost, especially in cloudy conditions. Ideally, for maximum control, select your camera's white balance custom function and dial in a lower value than 5,000K. Setting it to 4,300K will produce a blue cast that has the added benefit of not being affected by flash, as in any of the standard preset settings a warm hue will be automatically set when flash is used. If you are not familiar with switching between different white balance settings, check your camera manual and experiment beforehand.

Flash

The first shot was taken with natural light with the white balance set to auto. The second image was a combination of natural light and fill-in flash with the white balance set to flash, which produces a warmer effect. Nikon D200, 150mm macro, 1/250sec at f/8, ISO 100, tripod

Natural light with auto white balance



Natural light, fill-in flash, white balance set to flash

“ If you are not familiar with switching between different white balance settings, check your camera manual and experiment ”



The right conditions

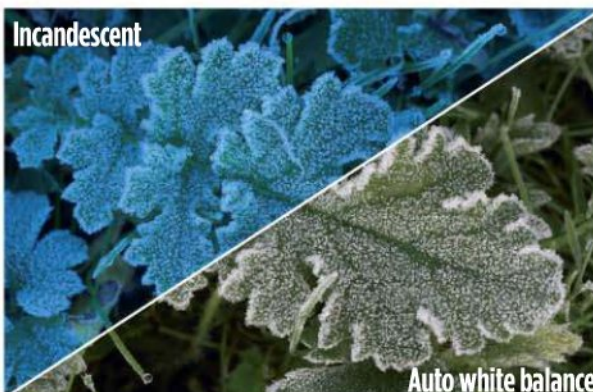
Thick frost occurs most often when the air carries a lot of moisture in cold conditions. A very cold night following a wet day is when the most photogenic subjects are likely to occur. Watch the weather forecast and look at the sky at sunset. If it is clear, there is a good chance that the temperature may drop low enough for the moisture in the air to condense and freeze. There are such places as frost pockets, which are low-lying areas of ground where frost often forms when it is too mild elsewhere. Usually these low areas will be found near rivers or streams, which also produce the maximum amount of air-laden moisture.

A hoarfrost requires a spell of fine but very cold weather. High pressure, which gives sunny days in the winter, often results in foggy nights, and if the temperature dips low enough the misty air freezes to twigs and branches like wafer-thin blades of white ice, appearing like pure white feathery foliage.



Hoarfrosts occur when there is a combination of fog and freezing temperatures. This woodland scene was shot just as the sun broke through the mist
Nikon D300, 18-200mm, 1/2sec at f/8, ISO 200, tripod

This was shot very late on a gloomy winter afternoon
Nikon F801, 50mm, 5secs at f/11, Fujichrome Velvia 50, tripod



White balance

By selecting the incandescent white balance setting, the picture in the top left-hand corner has a much colder feel to it

Nikon D200, 150mm macro, 1/4sec at f/8, ISO 100, tripod

Colin Vardell organises photodays and workshops for nature photographers throughout the year. Check out his website for more details at www.colinvardell.co.uk

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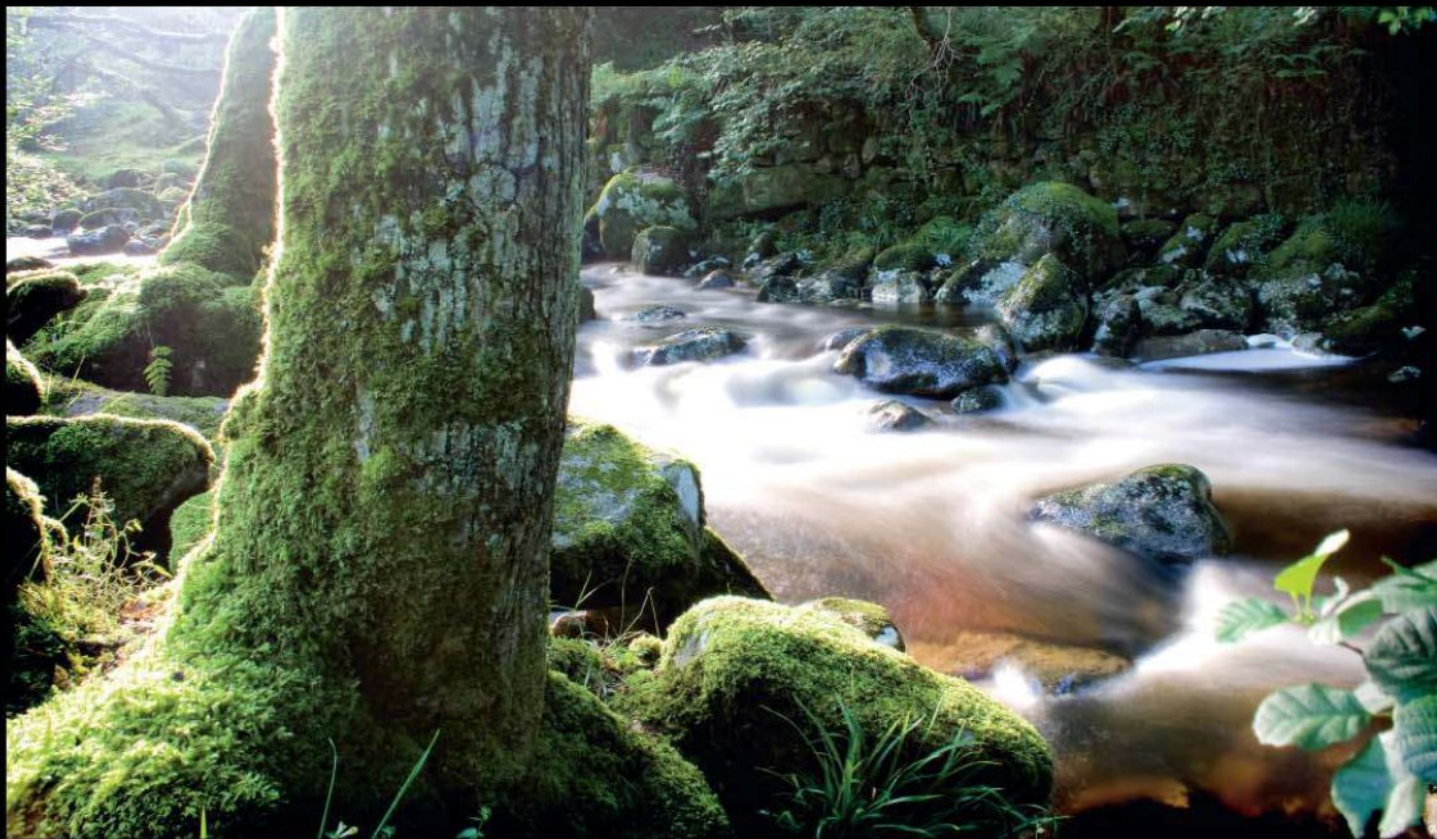
This towering picture gives a very clear sense of just how tall, elegant and majestic these trees are. Adam's sidelighting emphasises the 3D forms of the trunks, while that perfect arch in the distance offers the only way out of the composition. A well-spotted scene and a well-executed image of it

Adam Hiron Devon

Woodland clearing

Symmetrical trees, a strong shooting angle and excellent exposure combine to create a dramatic sense of depth in this mysterious image

Canon EOS 40D, 18-55mm, 20secs at f/27, ISO 400, polariser, tripod



Adam Hiron

Devon

Adam, 24, has been interested in photography for many years, but started taking a serious interest in 2008. He recently enrolled on an art college course and hopes this will afford him the opportunity to pursue a new career path as a photographer. 'I wanted to be more creative and felt photography was the perfect platform for this,' he says. Adam enjoys photographing landscapes in the south-west of England, particularly Dartmoor and coastal landscapes in Plymouth and Cornwall.

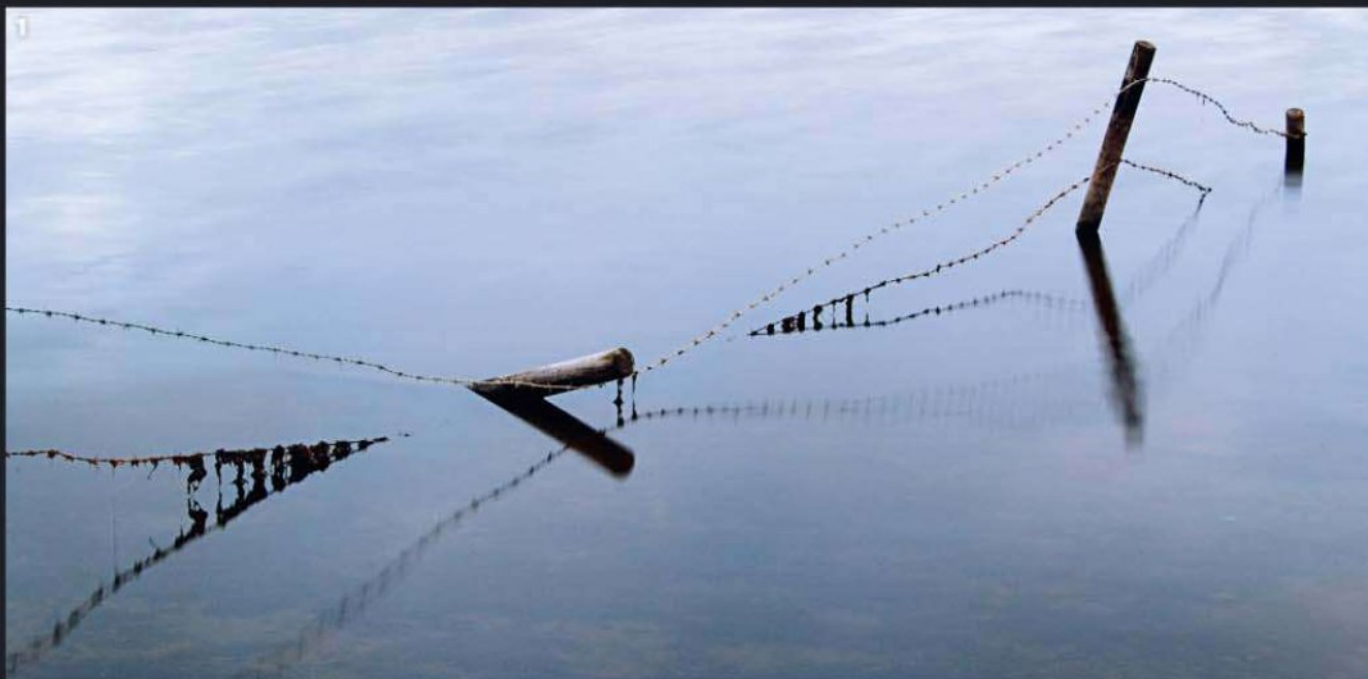
Gushing stream

1 Swirling water created by the long exposure and beautiful light give Adam's image a magical quality
Canon EOS 40D, 18-55mm, 1/4sec at f/22, ISO 200, polariser, tripod

Hillside view, Devon

2 Adam stitched two frames together to create this majestic panoramic image
Canon EOS 40D, 18-55mm, 1/4sec at f/22, ISO 200, ND grad filter, tripod





Ross McWhirter

Dumfries

Ross, 46, joined Dumfries Camera Club in the late 1980s and started making his own black & white prints at home. After a number of years spent taking pictures of his family, Ross bought a digital SLR in 2006 and decided to rejoin his former camera club. 'I enjoy photographing local coastal scenes, particularly early in the morning to catch the light,' says Ross. 'I tend to take wideangle landscape shots, but I always have my telephoto lens with me in case something catches my eye. I'm drawn to abstract scenes and I try to keep my compositions simple'

Fence and water

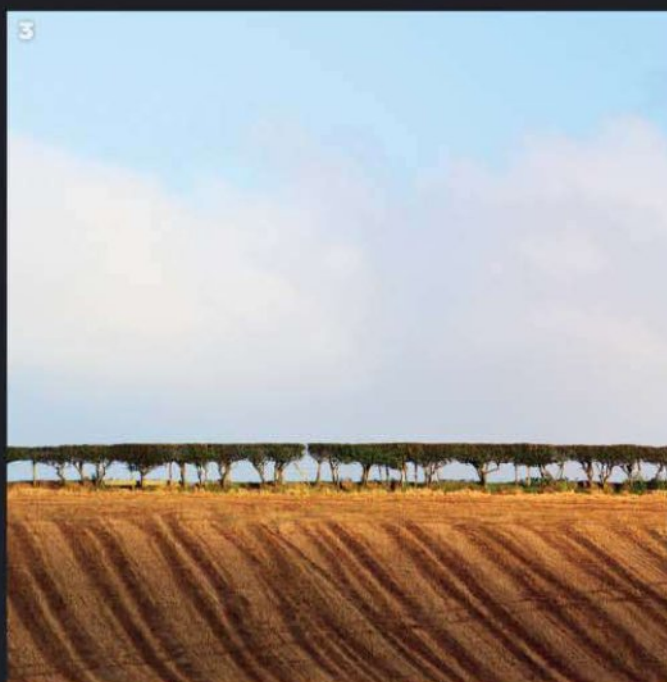
1 Soft reflections and a curving fence create balance and movement in this image taken at Loch Ken, Dumfries and Galloway
Olympus E-500, 14-45mm, 2.5secs at f/16, ISO 100

Sunrise

2 Delicate light accentuates the dappled clouds that are neatly positioned over Hestan Island in the Solway Firth
Canon EOS 450D, 18-55mm, 1/11sec at f/16, ISO 100

Textured field

3 Adam spotted these distinctive textures and colours while driving in Fife, so he stopped to take a shot
Canon EOS 450D, 55-250mm, 1/400sec at f/6.4, ISO 100





Lesley Williamson Glasgow

Lesley has dabbled in a number of creative arts, but settled on photography in 2005. She is self-taught and started to 'get to grips' with photography while she was travelling with her fiancée. Their destinations included Hong Kong, Tonga and New Zealand. Lesley, 27, enjoys travel, macro, landscape and urban photography. 'I find people and the places they inhabit fascinating,' she says. 'I love landscape photography when the light decides to play along.' To see more of Lesley's images visit www.lesleywilliamson.com.

Street at night

1 This image consists of three shots – the station, people's feet and the Moon – which Lesley combined in Photoshop
Canon EOS 30D, 18-55mm, 4secs at f/5.6, ISO 100, tripod

Tunnel

2 By positioning her subject slightly off-centre, Lesley pulls the viewer into the scene and creates a sense of depth
Canon EOS 30D, 18-55mm, 1/15sec at f/11, ISO 100, tripod

Hanoi, Vietnam

3 Lesley successfully captures this woman in focus while the moving traffic around her is blurred
Canon EOS 30D, 18-55mm, 1/15sec at f/11, ISO 100

Cathedral

4 There are two shots here: the cathedral with streaky car headlights and a passing tram that adds movement
Canon EOS 30D, 18-55mm, 2secs at f/22, ISO 100, tripod





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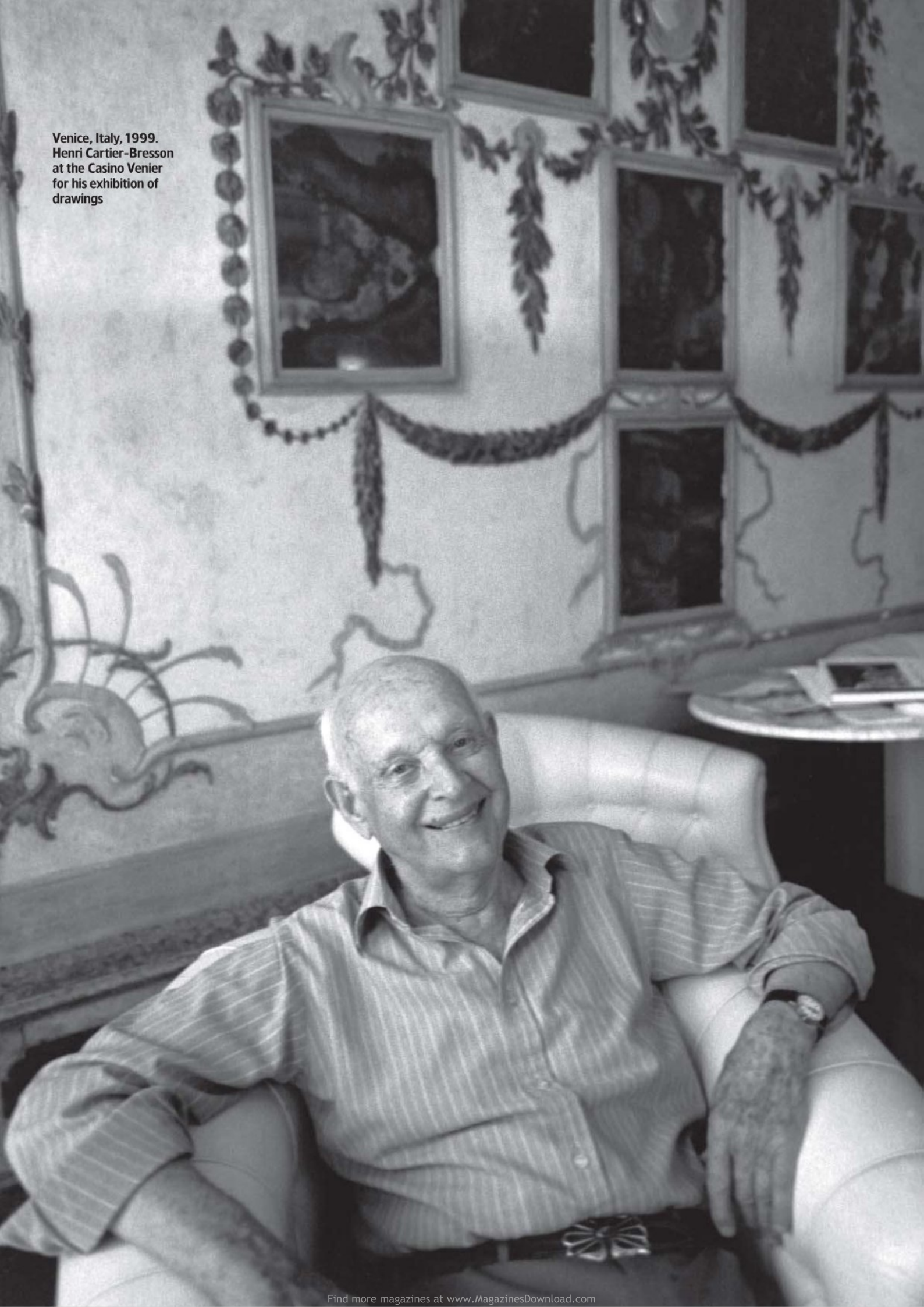
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Venice, Italy, 1999.
Henri Cartier-Bresson
at the Casino Venier
for his exhibition of
drawings



ICONIC PHOTOGRAPHER

Henri Cartier-Bresson

1908-2004

Henri Cartier-Bresson is one of the greatest and most influential photographers in the history of the medium.

David Clark looks at his long and eventful life

Amateur
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The Var department,
Hyères, France, 1932

WHEN Henri Cartier-Bresson published his book *The Decisive Moment* in 1952, he consolidated an international reputation for his work and popularised his distinctive approach to photography. The book introduced his idea of photographs capturing a single, significant and 'decisive' moment, which he described as 'the simultaneous recognition, in a fraction of a second, of the significance of an event as well as the precise organisation of forms which gives that event its proper expression.'

During his long and prolific career,

Cartier-Bresson used this approach to record and interpret the world around him in social documentary, portrait and landscape work. He travelled widely, often recording countries at significant moments in their history, and his work ultimately chronicles the 20th century more thoroughly than any other photographer.

His extraordinary life had a fortunate beginning. Cartier-Bresson was born into one of France's wealthiest families, which had made its fortune in the cotton industry and employed hundreds of workers in its factories. After completing his education, it

would have been easy for him to join the family business, but Cartier-Bresson had other ideas. He had developed a love of art from an early age, and when he was 19 he studied with the Cubist painter André Lhote.

Cartier-Bresson later came under the influence of the Surrealist movement that swept through the art world in the mid-1920s, but struggled to realise his ambitions as a painter and later destroyed most of his early canvases. After national service in the French army, in 1931, he saw a photograph by Martin Munkacsy that showed three African boys running

into the waves at Lake Tanganyika. It had a profound influence on him. 'I suddenly understood that photography can fix eternity in a moment', he later said. 'There is such intensity in this image, such spontaneity, such *joie de vivre*, such miraculousness, that even today it still bowls me over.'

He bought a Leica, and painted all the metallic parts black to make it less noticeable. With this quiet and unobtrusive camera he embarked on a new life as a photographer. 'It became the extension





© HENRI CARTIER-BRESSON/MAGNUM PHOTOS

A young Belgian woman and Gestapo informer is identified as she tries to hide in a crowd at a transit camp for refugees and POWs liberated by the Soviet army, 1945



of my eye and I have never been separated from it,' he later wrote.

In the years that followed he travelled extensively and quickly built an impressive body of work. He also worked in film-making, assisting the French director Jean Renoir on two of his films.

Cartier-Bresson joined the French army at the outbreak of the Second World War and was captured by German troops in June 1940. He was kept in prisoner of war camps where he was forced to do hard labour, but three years later he escaped. He went on to record memorable images of the aftermath of war. However, he had been missing for so long that he was widely presumed to be dead and the Museum of Modern Art in New York had been preparing a posthumous show of his work. Instead, it became a retrospective exhibition celebrating his work, which opened in 1947.

In the same year, together with fellow photographers Robert Capa, David 'Chim' Seymour, George Rodger and William Vandivert, Cartier-Bresson founded the Magnum Photos agency, a cooperative owned by its members. In the years that followed, he gained international recognition for his photographs of the funeral of Gandhi (Cartier-Bresson had met him less than an hour before he was assassinated) and the civil war in China.

In 1952, the book *The Decisive Moment* was published (its French title was *Images à la Sauvette*, literally translated as 'Images on the Run'). It was a retrospective of his work to date

and demonstrated Cartier-Bresson's talent for creating insightful images that fused a razor-sharp sense of timing with a natural and seemingly effortless ability for composition.

In the book's introduction, he vividly described the compulsion that drove his work: 'I prowled the streets all day, feeling very strung up and ready to pounce, determined to "trap" life – to preserve life in the act of living,' he wrote. 'Above all, I craved to seize the whole essence, in the confines of one single photograph, of some situation that was in the process of unrolling itself before my eyes.'

Cartier-Bresson continued to travel widely in the 1950s and '60s, photographing in China, Mexico, Cuba, Japan, India and Russia. However, in 1966 he ended his photojournalistic work with Magnum, preferring to concentrate on landscapes and portraits. He photographed less and less frequently, and although he never gave up the camera entirely, he returned more to drawing and painting in his later years.

In 2000, in association with his wife and daughter, he began making plans for the Henri Cartier-Bresson Foundation. It opened in Paris in 2003 and now houses his archive. Cartier-Bresson stated that it should be 'neither museum nor mausoleum' and should also provide exhibition space for other photographers' work. The following year, he died at the age of 95.

Cartier-Bresson's legacy, however, lives on. His extensive body of work has influenced generations of

photographers and helped establish modern photojournalism, not just as a means of documenting events but also as a recognisable art form in itself. 'Taking photographs,' he wrote, 'is a means of understanding which cannot be separated from other means of visual expression. It is a way of shouting, of freeing oneself, not of proving or asserting one's own originality. It is a way of life.' **AP**



Books

There are probably more books about Henri Cartier-Bresson than any other photographer. Among the best is *Henri Cartier-Bresson: The Man, The Image and The World* by Peter Galassi and Philippe Arbaizar. The recently published *Henri Cartier-Bresson* by Clément Chéroux, published by Thames & Hudson, provides a pocket-sized introduction to the photographer and his work.

Websites

The website for the Cartier-Bresson Foundation, www.henricartierbresson.org, contains interesting biographical information, including a detailed bibliography and filmography. Numerous images, plus biographical material, can also be found on www.magnumphotos.com. More useful information, plus links to many more websites, can be found on www.wikipedia.org.

Decisive moments

1908 Born at Chanteloup, Seine-et-Marne, France

1923 Begins his lifelong love of painting. He later studies under Cubist artist Andre Lhote

1928-29 Attends the University of Cambridge, where he studies English art and literature

1930 Does mandatory national service in the French army

1931 Inspired by a photograph by Martin Munkacsy, he takes up photography

1933 First photographic exhibition, at the Julian Levy Gallery in New York

1940 Captured by the German army and becomes a prisoner of war. He escapes at the third attempt, three years later

1947 Retrospective exhibition at the Museum of Modern Art. Co-founds the Magnum Photos agency

1952 Publishes his book *The Decisive Moment*

1966 Terminates his active role with Magnum photos

1970 Marries fellow photographer Martine Franck. Their daughter, Melanie, is born in 1972

2003 Together with his wife and daughter, creates the Henri Cartier-Bresson Foundation in Paris

2004 Dies in Montjustin, Provence, France, aged 95

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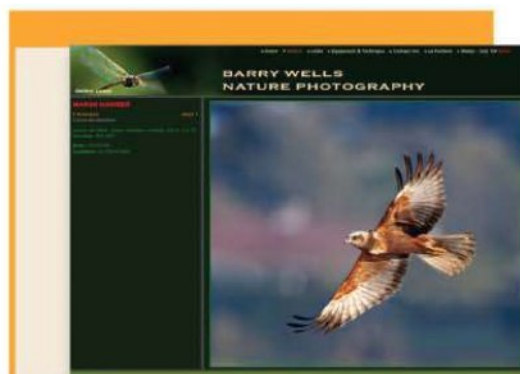
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Expert advice, help and tips from AP Editor Damien Demolder

Appraisal

How to submit your pictures

Send up to six prints, slides or images on CD (please include the original files from the camera along with your submitted versions on your CD). Tell us a little about the pictures and, if you can, include details of equipment used and exposure settings.

Send your photographs to 'Appraisal' at our usual address (see page 3). Please enclose an SAE if you would like them returned.

The fork Yari Beno

Nikon D300, 30mm,
1/100sec at f/3.2, ISO 250

Yari originally sent in this picture for the Reflections round of APOY 2009. The way he has used his 30mm f/1.4 lens has had quite an impact on how the picture looks, creating a very shallow depth of field. He has, quite sensibly, not used it absolutely wide open at f/1.4 because lenses often don't perform especially well at their widest aperture. Closing it down slightly to f/3.2 is enough for Yari to avoid the worst fringing and vignetting, which are common problems when shooting at the widest settings.

In taking control of the aperture, Yari has also been able to control the depth of field, and he has got the fork and its reflection absolutely sharp, while the rest of the image is nice and soft. It's a great idea, although it makes me wonder why he took it. Surely Yari didn't go to the beach with a fork and the intention of capturing this shot, so it must just have happened when he was there. It's the sort of thing that can work very well.

However, the whited-out area behind the fork, where the sun is reflecting on the wet sand, is too bright and distracting. And, unfortunately, it is the first place we look. Although the brightness does

emphasise the fork's silhouette, which is the subject, it gives the impression that the picture has not been crafted as carefully as it might have been because you wouldn't normally plan to have such a large area of the scene completely whited out. The solution to this problem is to use a reflector, which will lift the exposure on the fork and allow Yari to use a shorter shutter

speed to capture a little more tonal detail in the background. We shouldn't try to increase the amount of physical detail in the object, as Yari has chosen his depth of field carefully, but more tonal information would really make a difference. Check the histogram and overexposure warnings – these will help you manage the brightness of the scene while you are shooting it.



Hoverfly Len Hayward

Nikon Coolpix S9,
1/345sec at f/5.7, ISO 64

Len is a man after my own heart: he loves photographing insects and he rightly points out that it's a bit of a waiting game. Every time he gets close to them, he says, they fly off; instead, you have to stay where you are and wait for them to return.

This is an excellent tip for macro photography: set yourself up where you think the insects are going to be and wait for them. It can be frustrating, as they seem to appear everywhere apart from where you are. However, if you pick up your camera and move you can guarantee they'll disappear from there too, and you'll end up chasing them around the garden. Spiders, although not insects, are the exception, as they tend to ignore us.

Of the many images Len has sent in, I've chosen this shot of a hoverfly perched on a finger, because the inclusion of the finger gives the image a great sense of scale. Often we see images of insects on flowers and

leaves, but you're never really sure how big those flowers and leaves are. As we all know how big a finger is, we can understand the size of the insect.

This is a really sharp, well-taken shot, although the hoverfly is perhaps a bit small in the frame. What's amazing, though, is that Len took this using a digital compact camera, which really shows how great digital compacts are for macro photography. This is because they are able to focus so close to the subject.

This is a great shot, taken in full sunlight and nicely lit, but while the insect is perfectly exposed and the background has enough detail and colour to create interest without being distracting, parts of the finger have burnt out. There is probably not much Len could have done at the time, although a good tip would be to use a diffuser, like the one we gave away in AP 26 September 2009, between the sun and the insect. This makes the light softer and reduces the contrast, and it would have taken the edge off the highlights on the finger. This shouldn't take away from the fact that the insect looks fantastic, though, and that it's a well-taken picture.



See your pictures in print

Damien's picture of the week wins a £50 Jessops store voucher*. The two runners-up each win a £25 voucher to spend on photo books from Jessops' online service at www.jessops.com.
*UK residents only

JESSOPS
YOUR PICTURES. OUR PASSION.



Amateur
Photographer
Picture of
the week

Lone tree Dawid Rokita

Canon EOS 400D, 21mm,
1/125sec at f/5.6, ISO 400

Amazingly, Dawid says he only started taking pictures in January last year. I think that most beginners, if we can call Dawid that, would not bother to go out on a misty day because it wouldn't look like the sort of weather that is conducive to a good picture. Dawid did, though, and he's been able to capture a really nice scene.

What I like about this shot is its composition, which has been very carefully put together – all helped by the mist, which serves to separate the foreground from the background. This is a picture that really conforms to the Rule of Thirds, and it does it well.

While the tree is away to the left-hand side of the image, Dawid has given it enough space even further to the left for it to sit comfortably within the frame, and that's very important. Also, the horizon curves around in the frame and splits it into a third on the horizontal, and is again nice and comfortable. Although the large patch of sky could have turned white, it has not, and it helps to emphasise the

sense of mist in the picture.

It is always tempting to turn up the contrast of these pictures a bit too much in post-processing, but it was the naturally low contrast of this misty scene that helped attract Dawid to it. That is often forgotten once the picture reaches the computer. Having said that, though, Dawid has actually left his contrast a little too flat, so I have made a tweak to the midtones in Photoshop using Curves and Levels (where I only moved the black and middle sliders slightly) to build in a little bit of separation, but without letting those very light greys turn white.

The reeds in the foreground are a lovely touch, creating layers that lead us right up to the stone wall. As you look along the wall, you can just see a figure walking there; it's the sort of detail you might not notice at first glance, but it shows that the more you look at something, the more you get out of it.

This is the kind of picture that would look very nice blown up and hanging on the wall. Even though I've made some slight contrast adjustments, all credit should go to Dawid. He spotted the scene, composed it and exposed it. He did very well, and that's why this is my picture of the week.



The Societies To Run Europe's Biggest Ever Photo Convention

CONVENTION JAN 12-18. TRADE SHOW JAN 15-17.

The Societies (incorporating the SWPP) is set to stage the biggest photographic 'all welcome' convention Europe has ever seen, and will set new benchmarks for 'one-stop-shop' conventions in the UK.



The seven day event at London's Novotel, Hammersmith starts on January 12, 2010. One hundred and fifty speakers have been booked, including 'international imaging heavyweights' Jerry Ghionis, Kevin Kubota (below), Charlie Waite, Mark Cleghorn, Henk Van Kooten, Doug Gordon and Trevor and Faye Yerbury.



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The 3 day Trade Photo Show runs from January 15-17 with around two hundred imaging industry exhibitors. Phil Jones, The Societies' CEO said: "The final countdown to the biggest event of its kind ever in Europe has begun. Despite the recession, interest in the 2010 The Societies Convention is keener than ever. Over 12,000 visitors attended the 2009 event but all the signs from pre-registrations are that figure will be easily overtaken this January." He added: "We are finding that increasing numbers of photographers are treating The Societies Convention as a 'must-do' event. They know the choice of seminars and workshops by world-acclaimed speakers is simply unmatched – and they also know that all the key players in the industry will be on hand to demonstrate their latest products."



The Societies director Juliet Jones said: "We have planned over 350 hours of Masterclasses over four days; over 12 hours of exclusive Business School workshops and over forty hours of free seminars and demonstrations...and the Trade Show element of the Convention (Jan 15-17) is free as long as visitors pre-register online at www.swpp.co.uk/convention up till January 8".

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Forthcoming tests

In the next few months AP hopes to run the following equipment through the most rigorous testing procedures in the industry...

Sony	Alpha 850	Jan
Canon	PowerShot S90	Jan
Ricoh	GXR	Jan
Canon	EOS 7D vs	
Pentax	K-7	Jan

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All our tests are conducted by people who understand the product area, as well as photography. We aim to discover any shortcomings, as well as finding those aspects that deserve praise. All our tests are thorough, honest and independent

Welcome to our test, reviews and advice section. Over the next few pages we will present this week's equipment tests, reader questions and technique pointers



Lastolite Tilthead flash bracket

£22.99

As it is made of metal, the Lastolite Tilthead flash bracket has far more strength than cheaper plastic brackets. Featuring an adjustable, locking shoe mount, the bracket holds a flashgun securely.

The bracket has a spigot at the bottom, which enables it to be mounted on a lighting stand. Once attached, the tilting action allows the flash to be angled up to bounce flash off a ceiling, or down to direct light onto a subject, which is helpful with non-tilting flashguns.

An additional bonus is the lockable hole that allows a diffusion umbrella to be attached to the bracket, making it useful when taking portrait images. For any photographer wishing to set up a small home studio, the Lastolite Tilthead flash bracket will be a welcome addition.

Richard Sibley

● For more information visit www.johnsons-photopia.co.uk

Micro verdict
Although not cheap, it is far better than similar plastic versions

Hama LED Macro Light

£96.89

There are a number of different circular lights that are designed to reduce shadows when taking macro photographs. The Hama LED Macro Light is different from other products because it uses an extendable arm to position the lights in front of the camera lens. The other end of the arm is attached to the light's power supply, which can be connected to the camera via a hotshoe mount.

Three AAA batteries power the 12 LEDs, which are set in a circle and are designed to be placed around a camera lens. There are low and high power settings that provide a continuous source of light that is ideal for taking close-up macro images. The articulated arm also allows the light unit to be positioned to the side of the subject.

The colour temperature of the LEDs isn't quite neutral. However, I found it was easy to achieve a nice neutral white balance by setting a camera to its flash setting.

The only downside to the light is that the 12 LEDs have no diffusion, which can result in 12 shadows appearing around the object you are photographing. This can be easily resolved by using tracing paper to make a diffuser to place over the LED lights. **Richard Sibley**

● For more information visit www.hama.co.uk



Micro verdict
A very neat design, but it is quite expensive

Amateur
Photographer
Explains...

Although video technology is becoming increasingly common in digital SLR and hybrid cameras, the file formats and images sizes are a bit of a mystery to many enthusiast still photographers. Professional photographer and video producer **Vincent Oliver** explains all

Sound

Many video-enabled cameras have a small mono microphone, although this can pick up handling noises. Some also have a socket for an external microphone, which produces better sound quality.

DSLR video technology

THE latest development in DSLR and hybrid cameras has been the introduction of High Definition (HD) video. Compact digital cameras have been able to capture short video clips for some time, albeit using a lower resolution of 320x240 or 640x480 pixels. These sizes are more than sufficient for publishing on YouTube, but the quality is generally not sufficient for much else.

In 2008 Nikon introduced the D90, the world's first DVSLR (Digital Video SLR) camera capable of capturing HD video. Before this, it wasn't possible to capture video using a DSLR camera due to the mirror, which needs to flip up in order to make the exposure. Now, major manufacturers such as Canon, Nikon,

Olympus, Panasonic, Pentax and so on, all offer an interchangeable-lens camera capable of shooting HD video.

So why add video to a stills camera? DVSLR cameras were initially conceived with the growing number of news items on the internet in mind – a press photographer could be on location capturing stills one moment and then quickly switching over to capturing video for use on the internet. The social photographer can be capturing stills of a wedding and switch over to capture a short clip of the bride and groom walking down the aisle. From the consumers' point of view, the great thing about DVSLR cameras is their spontaneity – it is rapidly becoming a convenient one-camera-does-it-all solution.

Recording video

DVSLR and hybrid cameras need high-speed memory cards to keep up with the fast and continuous data transfer of between 15 and 38Mb/s (megabits per second). Higher rates will produce cleaner-looking video, and will also make it easier to edit and colour correct. The popular choices are SDHC (Secure Digital High Capacity) and CompactFlash memory cards.

Cue Live View

Smooth-action video needs to be captured at higher frame rates of 24, 25 or 30 frames per second. However, DSLR cameras can't move the mirror up and down at these rates. To get around the problem, DVSLR cameras use Live View. When Live View is activated, the mirror locks up and a continuous signal is fed to the sensor and LCD screen. The scene can now be continuously monitored and video recorded at the same time.

Most DVSLR cameras have limited autofocus when in Live View mode. An out-of-focus HD sequence is really not worth looking at, especially when viewed on a large screen. The best way of ensuring sharp video is to preset the focus before switching into Live View. In Live View you can half-depress the shutter button to set the focus point, but this is not the

best way, especially if you need total accuracy. Once recording starts the autofocus turns off.

The current trend is to shoot video using a shallow depth of field, which places the focus on a selective point. One of the main advantages of using a DVSLR camera is its ability to use a limited depth of field, especially when using full-frame DVSLR cameras like the Canon EOS 5D Mark II or Nikon D3S. A larger sensor size produces a shallower depth of field, so focus has to be accurate. The smaller sensor sizes used by compact cameras and camcorders are more forgiving due to their extended depth of field, which can be from the front lens element to infinity. This can be an advantage in quick grab situations, but leaves very little scope for creative productions.



Once properly set up, the Steadicam Merlin dampens any shake and helps make handheld footage smooth. It is especially useful when panning or moving along with the subject



DSLR vs compact cameras

Several compact cameras also offer HD video capture and cost less than a DSLR camera, so what are the main differences? A DSLR is more versatile as it offers a wide range of interchangeable lenses, which in turn will give you more creative control with your video. However, there are a number of high-quality hybrid cameras that also have interchangeable lenses, but these are expensive and at present only offer a limited range of lenses.

Unlike the Nikon D90, Panasonic's Lumix DMC-GH1 is a hybrid camera rather than a DSLR, but both can record HD video



Consumer camcorders and compact cameras with small sensors produce clips with a good depth of field. This will help keep everything in focus

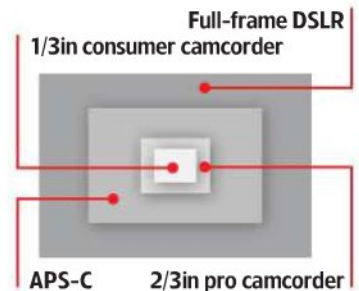


Full-frame DVSLR cameras can produce clips with a shallow depth of field, which is ideal for isolating subjects from the background. However, focus has to be accurate as only a small portion of the image will be sharp

Sensor sizes

Among other things, sensor size has an impact upon image quality and depth of field control. Although file formats, compression and lens choice come into play, better quality footage is generally produced by cameras with larger sensors.

Cameras with smaller sensors produce more extensive depth of field, so it is harder to separate the subject from its surroundings. As shown on the left, the larger sensor of a DSLR or hybrid camera enables shallow depth of field.



File sizes

HD movies can occupy many gigabytes for a short sequence, so in order to fit it all on a memory card the movie has to use compression and MPEG-4 is a popular choice. A four-minute sequence captured in Full HD (1920x1080) using MPEG-4 compression occupies 1048 megabytes of storage space (one gigabyte). The same four-minute sequence without compression occupies 41.7 gigabytes of storage. Some cameras offer AVI or MOV capture, which are also compressed file formats but use less compression. The Canon EOS 5D Mark II records to CompactFlash cards using QuickTime MOV files with the H264 codec, and using this setting the size of a four-minute file is approximately 1.91GB. The Panasonic Lumix DMC-GH1 uses SDHC cards and 17 Mb/s AVCHD format, which is an efficient codec and in many cases can outperform 25 Mb/s HDV recordings. Nikon uses AVI (motion JPEG) to record video, and although the capture is smaller (1280x720), a four-minute sequence occupies 296MB.

Once the video has been edited, you can save the file using different codecs. These range from QuickTime, H264, MPEG2, uncompressed AVI, Flash Files, WMF, DVD and so on. Allocating the right amount of compression for a given destination can be a daunting task, but as a general rule less compression equals better quality.



Panning too fast with a DVSLR can result in upright skews and blurry footage. A slow pan using a tripod will produce better results

Shooting techniques

Panning too fast across a static scene can blur the image or skew uprights. A slow pan using a sturdy tripod produces the best results. Generally, try to keep any pan duration to about seven seconds, as this gives the viewer time to take in the scene and should eliminate any blur.

Autoexposure continues to operate while recording. This may be seen as a good thing, but any changes in exposure during a clip can be very noticeable. It's better to lock the exposure before starting to record video. It is also easier to correct any exposure error on an entire clip than trying to correct small segments.

When shooting at 24, 25 or 30fps, the shutter speed matches the frame rate, that is, 1/24sec, 1/25sec or 1/30sec. For fast motion this can cause slight blurring of the image. Generally, you should select a shutter speed that is twice the frame rate. This, in effect, means you are using the camera in shutter priority mode. However, on a

bright sunny day 1/500sec or 1/60sec is not the ideal choice, especially if you want to use a wide aperture. Selecting a higher shutter speed is not the best option, either. For example, shooting a sequence of 25fps means that each frame is exposed for 1/25sec. If you set the shutter speed to, say, 1/500sec then each frame is exposed for a fraction of the 1/25 frame duration, which can result in a strobing effect for moving subjects. The best option is to keep the shutter speed as close to the frame rate as possible, use a lower ISO or use neutral density filters.

One disadvantage of using a DVSLR camera is the short recording times for HD video. These can range from five minutes (Nikon) to 12 minutes (Panasonic and Canon). Although this may seem limiting, watch any documentary and you'll see that most shots are only held for a few seconds. If you do need longer to record an event, capture several consecutive sequences of five or 12 minutes.

Editing files

If you want to view your clips straight away, you could simply link up the camera to a domestic TV set via the HDMI output. However, if you want to edit your movie clips, there are several easy to use start-up applications, such as iMovie (Mac), Adobe Premiere Elements 8 and Corel Video Studio X2. If you're feeling ambitious, take a look at Final Cut Pro (Mac), Adobe Premiere Pro CS4, Avid, Sony Vegas, Adobe After Effects CS4 and so on, but be aware that these involve a steep learning curve!

Conclusion

If you really want to produce the highest possible quality movies, then a camcorder is currently a better option than a DVSLR camera. High-quality camcorders offer a high degree of image control, including multiple profiles to match shooting conditions, advanced white balance controls, continuous autofocus (if wanted), motorised zooming, time-code in viewfinder, professional-quality multiple channel audio recording, ability to synchronise multiple cameras,

in-camera effects, easier handling especially with shoulder mounted camcorders, and so on. The only caveat is the cost, because when compared with a professional camcorder the DVSLR wins hands down.

DVSLR cameras have made a huge impact both for the stills photographer and in the movie industry. We are now seeing creative short movies made with DVSLR cameras, and many production companies are using these cameras for location work. There is no doubt that technology will move on – watch this space!

Resolution and formats

Unlike still photography where we have two or three file types with which to capture images (JPEG, Tiff or raw), video capture comes in several formats:

Full HD Full High Definition.

This is the largest size that most DVSLR cameras offer. The frame size is 1920x1080 pixels and produces stunning quality when viewed on large screens.

HD Still High Definition, but at the smaller size of 1280x720. Although smaller than Full HD, it offers outstanding picture quality.

HDV High Definition Video is

used on tape-based camcorders. The format is 1440x1080 and records at 25 Mb/s. When viewed the frame expands to Full HD (1920x1080), but because the image is squeezed it can lose definition.

SD Standard Definition. This format conforms to the 720x576 (PAL) or 720x480 (NTSC) formats. Most movie DVDs are produced in SD. The image format can be either 4:3 or 16:9, the latter being the most common.

VGA Video Graphics

Array. Generally, this is a 640x480 video format. VGA is good for emailing video, PowerPoint presentations, web video and so on, but for high-quality video you should be using HD. VGA allows longer shooting times, but at a reduced quality. Most digital cameras offer VGA options.

AVCHD Advanced Video

Codec High Definition. This is a system that supports tapeless recording media and has many options, including 1080i, 1080p and 720p. AVCHD was originally conceived for the production of Blu-ray discs.

Currently, all DVSLRs capture video using Progressive mode. This means that every frame is a complete picture and, as such, frame grabs can be easily pulled from a sequence and printed. Full HD at 1920x1080 should produce a good-quality 10x8in print.

Formats and uses

MPEG This stands for Moving

Pictures Expert Group and the first version of this format (MPEG-1) was created in 1993 as an audio and video compression standard used for video CDs. In 1995 MPEG-2 came along to define standards for audio, video and the transport of broadcast television networks. It was also used for the first DVDs and is suitable for use with HD footage. A desire to protect movies from unauthorised copying led to the development of the MPEG-4 standard in 1999. MPEG-4, MPEG-2 and H.264 (see below) are the preferred formats for YouTube uploads.

H.264 This popular

compression standard was created in 2003 and uses MPEG-4 Part 10. It applies lossless compression to maintain high image quality and is also known as Advanced Video Coding (AVC). This format is capable of handling the HD content found on Blu-ray discs and is the format used for videos downloaded from iTunes. AVCHD is like AVC, but was developed jointly by Sony and Panasonic specifically for saving HD video on tapeless consumer camcorders.

DivX The DivX format

developed by DivX Inc is based around MPEG-4 Part 2, but it uses lossy compression to make the file sizes much smaller while still retaining a fairly high level of quality. DivX movies take up around one-tenth of the space of DVD movies, which makes them ideally suited for movie downloads. A full DivX movie can usually be stored on a single CD.

WMV Windows Media Video

was developed by Microsoft and is a compressed format largely for streaming video over the internet. It is the default format for Windows Media Player.

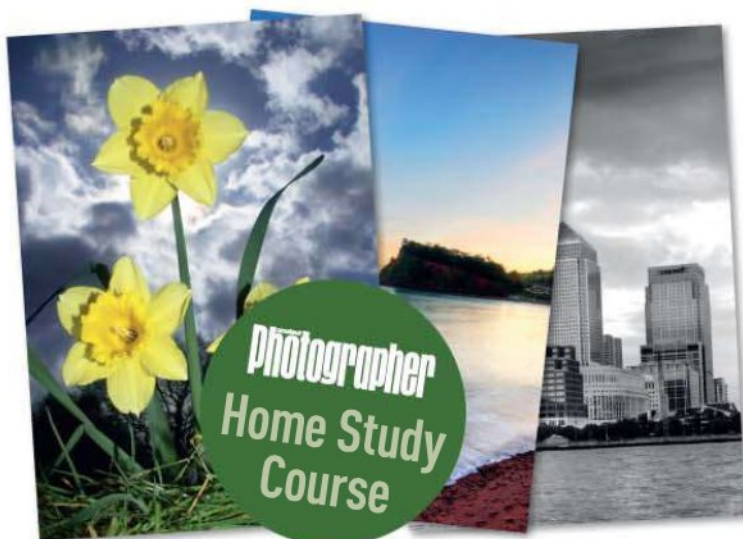
AVI Audio Video Interleave is an older, less common Microsoft-developed format.

QuickTime Player

QuickTime Player is free to download from www.apple.com/quicktime/player and it works on Windows as well as Mac computers. Although QuickTime has its own MOV format, it is compatible with MPEG-1, MPEG-2, MPEG-4, H.264, WMV and AVI files, as well as many others.

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Nikon D3S

With an extraordinarily high maximum sensitivity, a 9fps shooting rate and HD video capture, the **Nikon D3S** will be looked at lustfully by many an amateur photographer. But are its 12.1 million pixels still enough?

Richard Sibley
Technical Writer



IN October last year, Nikon announced the third camera in its professional D3 range: the D3S. Although its body is largely unchanged from the original 12.2-million-pixel D3 and the 24.5-million-pixel D3X, it has a new 12.1-million-pixel sensor. The main benefit of this new sensor over the original one of the D3 is that it can capture images at an extraordinary sensitivity of ISO 102,400.

Although it may sound like an intergalactic sporting event, the 'pixel race' is something that is often talked about by photographers. Many want cameras that produce smooth pictures with little image noise, rather than higher resolutions but noisier images. There have been signs of manufacturers acknowledging this recently, most notably with the launch of the Canon PowerShot G11, which has more than four million fewer photosites than its predecessor, the PowerShot G10.

So, while the 12.1-million-pixel sensor of the Nikon D3S might seem

a little sparse when compared to the likes of the 24.5-million-pixel Nikon D3X and Sony Alpha 850 and 900, or even the 21.1-million-pixel Canon EOS 5D Mark II, the D3S is, in fact, aimed at a very different type of photographer.

As a weatherproof, high-performance camera with a high ISO sensitivity, the D3S is targeted at professional photographers who rely on speed and the ability to shoot in low light. However, £4,000 is a lot to pay for a camera with just 12.1 million pixels, and I'm



Nikon D3S
Professional DSLR



At a glance

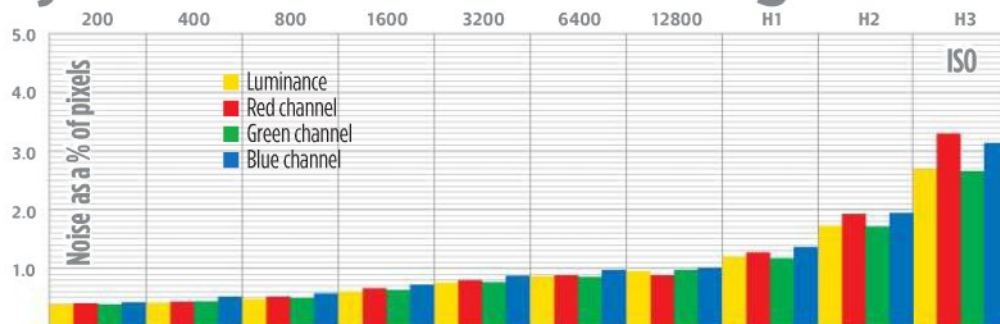
- 12.1-million-pixel CMOS sensor
- Maximum sensitivity of ISO 102,400
- High-definition video capture
- 9fps shooting rate
- New 'Quiet' mode
- Street price around £4,000 (body only)



Resolution, noise and sensitivity

Our resolution test found that the Nikon D3S produced similar results to most other cameras with a 12-million-pixel sensor. The compression and default noise reduction have a slight effect on the resolution of JPEG images. More detail and sharpness can be gained by carefully adjusting the raw files, where the resolution reaches as high as 26 on our chart.

When it comes to noise and sensitivity, the D3S really comes into its own. Nikon's policy of improving on existing technology has clearly paid off and the amount of noise is minimal, even when shooting at ISO 12,800. In close-up images I took of a deer grazing, all the hairs on the deer's face are visible, and noise is virtually invisible. Yet



the images were taken at ISO 3200.

Using a full-frame sensor makes a great deal of difference: images taken at ISO 3200 look like those taken at ISO

400 on a Nikon D300. Even when compared to the D3, Nikon claims around a 2-stop improvement in the amount of noise visible at any given ISO sensitivity. From what I

have seen while testing the camera, this is certainly the case.

●●●●●●●●●● 28/30

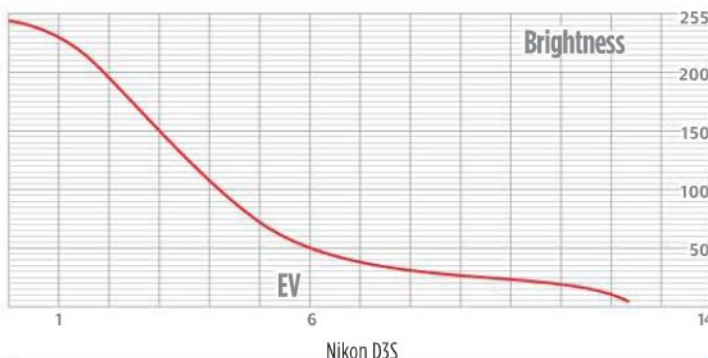
Dynamic range

With a dynamic range of 11.5EV, the Nikon D3S is on a par with most other DSLR cameras at the top end of the market. With the sensor producing very little noise at the most commonly used ISO speeds, there is plenty of flexibility when it comes to adjusting the brightness and contrast of an image without introducing noise.

Active D-Lighting is available in the D3S to help make shadow areas brighter, although it doesn't increase the dynamic range and is really only a contrast curve. Even when the sensitivity is set to ISO 1600, and the Active D-Lighting set to its Extra High setting, only a hint of luminance noise is introduced.

When used at its highest ISO settings, the D3S suffers around a 1EV decrease in dynamic range. This is generally caused by the noise in the image starting to affect the highlight and shadow areas.

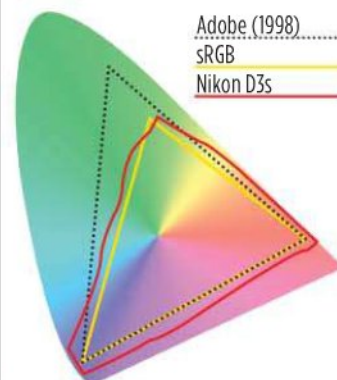
●●●●●●●●●● 8/10



Understanding the graph

This graph shows the brightness values recorded by the test camera when it is used to photograph a stepped graduation wedge. The wedge has transmission values in 1/2EV steps ranging from 0 to 12EV. The camera's exposure is set so the 12EV section in the wedge has a brightness value of 255. Software analysis of the image then determines the recorded brightness values of all the other steps and calculates the camera's dynamic range.

Gamut



The colour gamut of the Nikon D3S shows it is particularly good at reproducing blues and reds. While the camera is capable of capturing nearly all the colours within the sRGB colour gamut, it isn't quite able to encompass all of the greens available. That said, I didn't have any problems with particular colours showing banding.

interested to see whether Nikon's decision to keep the pixel count at this modest level will work in the camera's favour.

Features

To prove that the D3S is more than a mere upgrade of the original D3, the new camera comes with some substantial improvements and new features. The first of these is a full-frame, 12.1-million-pixel CMOS image sensor. The D3S is only the fourth Nikon DSLR to feature a full-frame imaging sensor, and although it has roughly the same number of photosites as the sensor of the original D3, the sensor has been completely redesigned. According to a representative of Nikon UK, improvements have been made

to the microlenses over each photosite. It is these lenses that help to direct light into the photosite, which, in turn, has an effect on the amount of image noise generated.

The improvements made by Nikon have enabled the company to increase the maximum default ISO sensitivity setting of the D3S to an impressive ISO 12,800. However, more impressive still is the camera's extended ISO range, which, at its maximum Hi-3 setting, is the equivalent of a staggering ISO 102,400. These extreme sensitivity settings allow photojournalists to get the pictures that pay their bills, regardless of the lighting conditions.

There is an ever-increasing demand for photojournalists to shoot video alongside their stills footage. So,

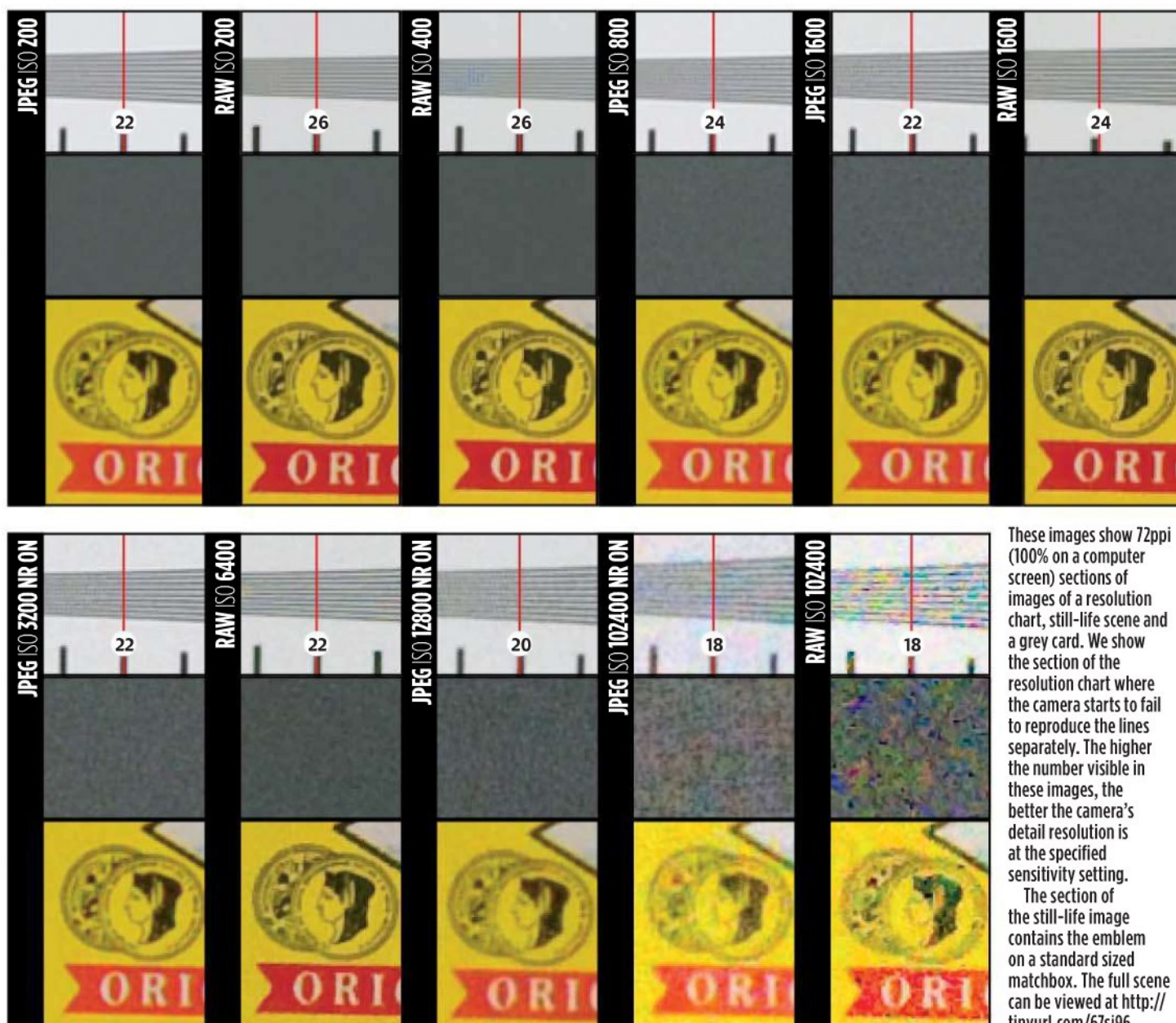
with this in mind, the D3S is the first full-frame Nikon DSLR capable of recording high-definition movies footage. Like the APS-C-format Nikon D300S, the D3S can record 1280x720-pixel videos at a frame rate of 24fps, along with stereo sound via an external microphone input.

It is the convergence of video and the D3S's ISO sensitivity that is particularly impressive – that is, the ability to shoot video footage at any ISO sensitivity up to and including ISO 102,400. I first saw a demonstration of this feature at the camera's launch. The footage, shot by Vincent Munier, was taken at dawn and was of two brown bears roaming by the banks of a river. When I pointed out that there was still visible image noise on the film footage, Jeremy Gilbert of

Nikon UK said that although there was slight image noise, a video of this type would previously have had to have been shot in infrared, which would have resulted in the video being in either monochrome or with a strong green cast. Quite how true this is of professional video cameras I don't know, but the results were certainly impressive. You can see the video by visiting <http://tiny.cc/9cV2g>.

The high level of performance demanded by professional photographers is also maintained with the nine frames per second shooting rate, which is the same as that found on the original D3. When the D3S is switched to the smaller DX-format frame, the shooting rate is increased to 11 frames per second.

As a full-frame (35mm equivalent)



DSLR camera, the Nikon D3S is best used with standard Nikon F-mount lenses. It is compatible with Nikon's DX-format lenses, but the image area will be cropped to the same size as that of a DX sensor, resulting in images of 5.1 million pixels in resolution. The automatic cropping can be turned off, resulting in full-resolution, 12.1-million-pixel images, although they suffer from severe vignetting.

The DX format isn't the only crop available on the D3S. A 1.2x crop is possible that results in 8.4-million-pixel images. A 5:4 (ten-million-pixel) crop is also available, and this format should prove extremely useful for portrait photographers.

Those who bought the original D3 were impressed with the image quality, but often found themselves having to

clean the image sensor. One of the less glamorous, but much needed and requested, features of the D3S is its in-camera sensor cleaning. This should now help to keep sensors free from dust. The cleaning process can be set to operate every time the camera is turned on or off.

●●●●●●●●●● 9/10

Build and handling

As a newer version of the D3, rather than an entirely new model, there is very little difference between the bodies of the D3, D3X and D3S. The D3S features two very slight changes. The first of these is the addition of a dedicated button to switch on Live View mode. Video capture is also started via the Live View mode,

so it is important that the feature is quickly and easily accessible.

The second change is even subtler. To help photographers in cold weather, the cutaway on the battery door latch has been made wider to make it easier to change the battery while wearing gloves. This new cover has the same product code as the old one (BL-4) and is compatible with both the D3 and D3X.

Besides these changes, the magnesium-alloy body of the D3S is almost exactly the same as the earlier two models. It has the same number of 'O' rings and seals to protect the camera against moisture and dust, regardless of the conditions. During this test I, along with the D3S, was caught in a heavy downpour of rain, and despite the rear of the camera

getting splashed with water it didn't suffer any adverse effects

The button layout of the D3S should be familiar to anyone who has used a recent professional-level Nikon DSLR, plus the camera is also similar in use to the high-end enthusiast-level D300S. Among the key differences between the body of the D3S and those models further down Nikon's range is the additional small LCD at the bottom of the rear of the camera. This small screen displays the ISO sensitivity, the image quality and white balance settings.

As the D3S uses a large EN-EL4a lithium-ion rechargeable battery, the bottom of the camera is larger than that of an enthusiast DSLR – around the same size as a D300





Taken at ISO 6400, this night shot of St Paul's Cathedral shows virtually no sign of chroma noise and very little luminance. Given the sensitivity and the low level of light, the amount of detail that the Nikon D3S has been able to resolve is very impressive

with the addition of a battery grip. In fact, the bottom of the camera is built like a battery grip and includes a shutter-release button designed for shooting in portrait orientation. An 'AF On' button is also set into the rear of the camera for vertical shooting, although in practice it often proved a hindrance. When using the camera in one hand, the fleshy part of my palm below the thumb pressed against this button. When reviewing images in playback mode, this often caused the autofocus to be activated, returning the camera to its shooting mode ready to take the next image. When the button is accidentally pressed during video capture it is even more inconvenient as it causes the focus to search back and forth. This was also an issue with the original D3, and although the role of the button can be changed in the custom menu, it seems odd that Nikon hasn't taken the opportunity to set the button slightly deeper into the body so that it cannot be accidentally pressed.

All things considered, the build and handling of the D3S are excellent, as you would expect from a camera costing over £4,000. With a huge number of in-camera customisation options, including an Fn button, My Menu and AF fine-tune, the various functions of the camera can be tweaked to fit the exact shooting needs of individual photographers.

●●●●●●●●●● 9/10

White balance and colour

By using the Nikon Expeed processor and allowing raw files to be captured in 14-bit colour depth, the D3S renders colour excellently. There are a number of preset Picture Control settings that allow you to alter the brightness, contrast, sharpness, saturation and hue of JPEG images. These parameters can be altered and

“The build and handling of the D3S are excellent, as you would expect from a camera costing £4,000”

saved so you can have your own bank of custom Picture Control settings. These settings can also be loaded to and from other compatible cameras. Using the Picture Control Utility on Capture NX2 software, you can adjust all the above settings as well as create a custom image curve. These can then be loaded onto the D3S. The custom Picture Control facility is useful should you wish to replicate the particular look of a film or if you already have a set of Picture Controls from another compatible Nikon camera. The styles can even be applied to video footage, and viewed live while the footage is being shot. A 1005-pixel RGB sensor is used to judge the white balance.

Colours are well rendered and the white balance is correct when images are shot using AWB and preset white balance settings. However, pictures taken in overcast conditions look slightly better with the camera set to the standard daylight setting rather than the cloudy setting.

●●●●●●●●●● 8/10

Metering

The Nikon D3S uses the same 1005-pixel RGB sensor to judge both the correct exposure and the correct white balance. The advantage of using the same sensor for numerous functions is that they can all then communicate and share

Data file

Focal points

Dual CompactFlash sockets

The D3S has dual memory card sockets for storing images and video footage. The second card can be allocated to provide extra memory, a backup of the first card, to store JPEG files (when shooting raw and JPEG simultaneously) or to save video footage.

Flash

Like other professional-level cameras, the Nikon D3S doesn't have an in-camera flash. However, the camera is compatible with Nikon's Speedlight flashguns, and compatible wireless flashguns can be controlled using either the Speedlight SB-900 or the SU-800 Wireless Commander unit.

Quiet mode

Recently seen on the D300S, the Quiet mode raises the shutter more slowly than usual. After exposing the sensor the shutter is closed with the mirror returning more slowly to its original position and only when the photographer has released the shutter button. Noise is still audible, but the loud 'slap' that usually occurs is avoided.

Software

As with all Nikon DSLR cameras, the D3S comes with View NX software. This offers basic editing features for raw and JPEG files. Nikon's Capture NX 2 software has more editing options for raw files. It is available separately for £158.99. For more details see www.nikon.co.uk.



Nikon UK, 380 Richmond Road, Kingston, Surrey KT2 5PR. Tel: 0871 200 964.
Website: www.nikon.co.uk

List price	£4,199.99
Sensor	FX-format (full frame) CMOS device with 12.1 million effective pixels
Output size	4526x2832 pixels
Focal length mag	1x (1.5x in DX-format crop mode)
Lens mount	Nikon F
Max file size	Approx 15MB NEF, 6MB JPEG (high quality, large)
File format	NEF (raw), JPEG, raw+JPEG simultaneously
Compression	Three-stage JPEG, three-stage NEF
Colour space	Adobe RGB, sRGB
Shutter type	Electronically controlled focal-plane
Shutter speeds	30-1/8000sec in 1/3 steps plus B
Max flash sync	1/250
ISO	ISO 100-12,800 in 1/3EV steps and Hi1, 2, 3 (ISO 102,400)
Exposure modes	PASM
Metering system	1,005-pixel 3D Matrix metering, centreweighted (adjustable), spot (1.5%)
Exposure comp	±5EV in 1/3, 1/2 or 1EV steps
Exposure bracketing	±9EV across 2-9 exposures in increments of 1, 1/3 or 2/3EV steps
White balance	Auto, 6 presets (with fine-tuning), plus 3 custom and Kelvin adjustment settings
WB bracket	2-9 exposures in increments of 1, 2 or 3
Drive mode	Single, continuous (Hi/Lo selectable, up to 9fps in FX mode, 11fps in DX mode), self-timer
LCD	3in TFT with 920,000 dots
Viewfinder type	Type B BriteView clear matte VI screen
Field of view	Approx 100%
Dioptr adjustment	-3 to +1 dioptre
Focusing modes	Manual, single shot AF, continuous AF with AF fine-tuning
AF points	51 points, selectable manually or automatically
DoF preview	Yes
PC socket	Yes
Built-in flash	No
Cable release	Optional remote release
Memory card	2x CompactFlash shots, compatible with CF type I/II, Microdrive and UDMA
Power	Rechargeable Li-Ion battery (supplied)
Connectivity	USB 2.0 Hi-Speed/HDMI
Weight	1,240g (without battery or card/s)
Dimensions	159.5x157x87.5mm

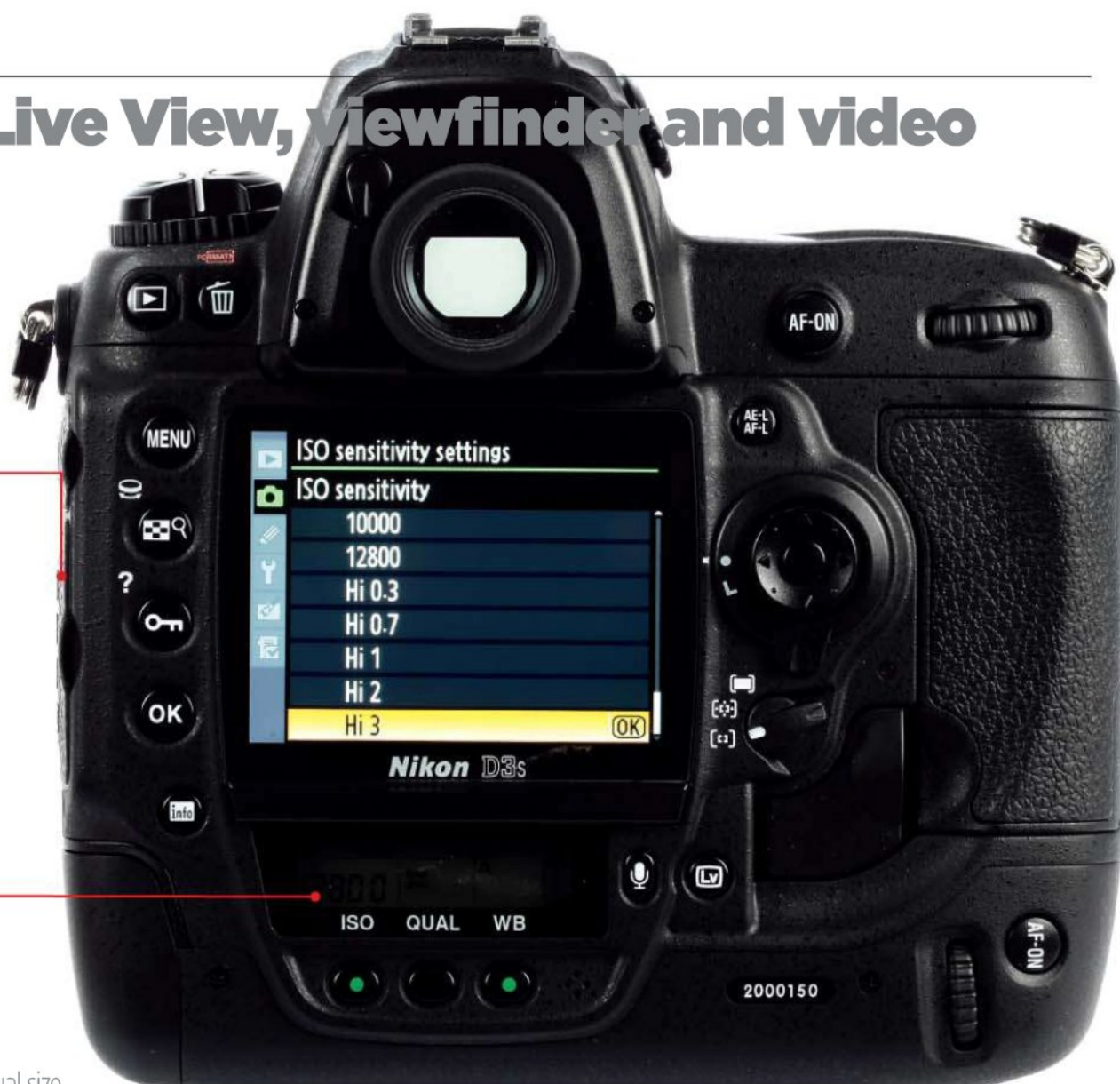
LCD, Live View, viewfinder and video

HDMI socket

Placed on the side of the camera, this allows an HDMI cable to be plugged in so that images and video may be viewed on a compatible external display

Secondary LCD panel

This smaller liquid crystal display shows the ISO sensitivity, WB and Image Quality



Camera shown actual size

Live View with level



Video capture screen



Menu screen



Once again, the LCD display and viewfinder of the D3S are the same as the D3 and D3x. In fact, the 3in, 921,000-dot LCD screen is the same as the one used in the D3000, D90, D300S and D700. It is bright, clear and of high enough quality to make it possible to check that even fine details are correctly focused.

The viewfinder offers a 100% field of view with a 0.7x magnification, and it is bright and large enough to allow manual focus. Like other FX-series Nikon DSLRs,

the D3S has a circular eyepiece to which you can fit accessories, including the DR-5 right-angle viewfinder and DK-17M magnifying eyepiece.

When shooting at an awkward angle, Live View can be activated via a dedicated button on the rear. While this is activated, a few of the on-screen displays prove extremely useful. One is a live histogram, which shows the exact spread of tones across the image. Another is the virtual horizon,

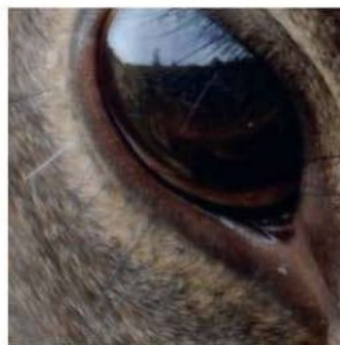
which is highlighted in green when the camera is perfectly level. Perhaps most important is the ability to zoom in on the Live View image to check and adjust focus.

D-Movie video capture is activated via the Live View mode. As with Live View, only contrast-detection AF is possible when shooting a D-Movie. Continuous AF is not available so focus tracking must be handled manually. The technique allows control of focusing and depth of field that

simply isn't possible with a camcorder. Being able to create bokeh background effects makes even the simplest video footage look professional.

Combined with the D3S's high ISO sensitivities, the D-Movie mode comes into its own. The ability to shoot video footage at ISO 12,800 or higher opens up opportunities that used to need expensive, dedicated equipment.

●●●●●●●●●● 9/10



Using the Nikkor 80-400mm VR lens without a support would normally prove a challenge. However, as image noise was not a concern I set the D3S to ISO 3200 to avoid camera shake and was able to capture the eyelashes of this deer in focus

The metering found in the Nikon D3S is almost completely adaptable depending on your specific shooting situation



information with each other. For example, by knowing the lens focal length and the AF point, the camera can work out how far away a subject is and adjust the flash exposure accordingly. Also, by linking this sensor to the autofocus, 3D matrix tracking can take place, as the sensor records a particular colour and shade around the frame and relates its position to the autofocus, which can continue to track it.

When in its evaluative matrix metering mode, the D3S tries to calculate what you are photographing and adjusts the exposure accordingly. For example, it will ignore extremely bright highlights, but if the top half of an image is overexposed it will realise this is the sky and darken the exposure slightly. In reality, though, most digital cameras work on very similar principles to this and, as good as the Nikon D3S's metering system is, in practice the 1005-pixel sensor doesn't seem to have a massive advantage over cameras with far fewer metering zones.

I found that matrix metering works very well in most landscape scenes and only occasionally did I have to make corrections using exposure compensation. When photographing wildlife, though, I found that centre weighted metering was a better option. An even better option is to use 3D tracking and link the metering to the focus point in use.

Should you not like the results, the Exposure Fine Tune settings can

be found in the Custom menu. This allows the individual adjustment of the measurement of evaluative, centre weighted and spot metering, by as little as 1/6EV. So, if you find that spot metering constantly produces images that are a too dark for your liking, you can alter it to always produce brighter results than its default setting, while still having the standard control over exposure compensation.

In all, the metering found in the Nikon D3S is almost completely adaptable depending on your specific shooting situation.

●●●●●●●●●● 9/10

Autofocus

Although Nikon claims that the autofocus has been improved in the D3S, it uses the same Multi-CAM3500FX system as the earlier D3 and D3X. This system, or its DX-format equivalent, is used in the majority of Nikon's DSLR cameras, and again it is a case of Nikon utilising an already tried and tested piece of equipment and further refining it.

In use, I didn't notice any difference between the autofocus of the D3S and that of the D3. Needless to say, it is extremely fast and responsive, particularly when used with the Nikkor 28-70mm f/2.8 ED-IF AF-S lens.

When switching the autofocus to 51-point 3D matrix tracking, it can be locked to a particular subject in the frame. As this subject moves, so does the AF point. This can be seen through the viewfinder and is extremely useful when photographing moving subjects.

While photographing deer, I was able to focus on a deer isolated against a background and, without moving the camera, the autofocus tracked the deer until it moved out of the frame. Sports and wildlife photographers should find the 3D tracking great for helping to frame images, without having to readjust the focus.

●●●●●●●●●● 9/10

Our verdict

At the press launch of the Nikon D3S I was very impressed with the quality of the images on display, but was eager to see how the camera would perform in my own hands. As is clear here, the D3S fared well. Its body and many of its features will come as little surprise to those already familiar with the D3 and D3X, but it is the newly designed sensor and low levels of noise that steal the show. It is now realistic to shoot at ISO sensitivities that would previously have meant pushing Ilford Delta 3200 by two stops, and even then results were extremely grainy.

When this technology is combined

with high-definition video, the D3S becomes a truly creative tool for professional photographers. As much as a higher resolution would have been nice, a 16-million-pixel, 300ppi image is only around a couple of inches larger along each side than a 12.2-million-pixel image. This resolution should be perfectly fine for most photographers, unless the images are going to be printed a lot larger than A3 in size.

For sports, wildlife and press photographers requiring speed and performance, the Nikon D3S is currently the race leader, but expect to see a strong chasing pack gaining ground next year.

Lab results

Features	●●●●●●●●●●	9/10
Noise/resolution	●●●●●●●●●●	28/30
Dynamic range	●●●●●●●●●●	8/10
LCD/viewfinder	●●●●●●●●●●	9/10
Build/handling	●●●●●●●●●●	9/10
Autofocus	●●●●●●●●●●	9/10
Metering	●●●●●●●●●●	9/10
AWB/colour	●●●●●●●●●●	8/10



The competition



Canon EOS-1D Mark IV

TO BE TESTED



Sony Alpha 900

TESTED 5 NOVEMBER 2008

In the past few years Nikon has stolen a huge share of the professional DSLR market from Canon. When the original D3 was launched many photographers switched allegiance, and the arrival of the D700 and D3X have helped cement the professional market for Nikon.

However, with the exception of the D3X, all of Nikon's pro cameras feature 12-million-pixel sensors, and while this has kept image noise to a minimum, Canon has a 21.1-million-pixel sensor in its EOS 5D Mark II and a 16.1-million-pixel sensor in its new EOS-1D Mark IV, although the latter is not full-frame.

It will be interesting to see how the image noise produced by the EOS-1D Mark IV compares. Its smaller 16.1-million-pixel sensor should capture more detail than the D3S, but I would expect images to have more image noise.

For now, the Nikon D3S is quite simply a superb camera, and I wouldn't expect Nikon to release its replacement, presumably the D4, for at very least another 18 months. This is a long time in the digital camera market, and if the higher resolution Canon EOS-1D Mark IV can produce anything like the same low levels of image noise, Nikon may once again have a fight on its hands for top spot.

Sony is the only other manufacturer that produces full-frame DSLRs – the Alpha 850 and 900. Both have 24.6-million-pixel sensors, but continuous shooting rates of just three and five frames per second respectively. Despite appealing mostly to studio photographers, the Sony cameras are less than half the price of the Nikon D3X, making them a better option for the enthusiast.



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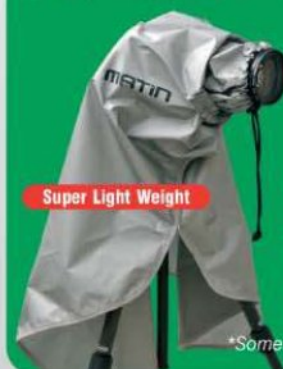


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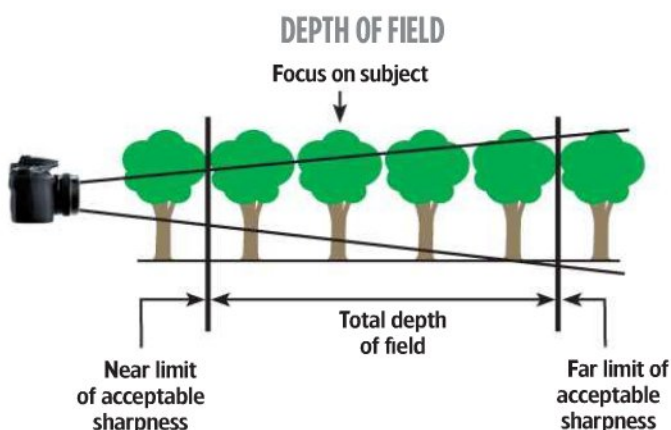
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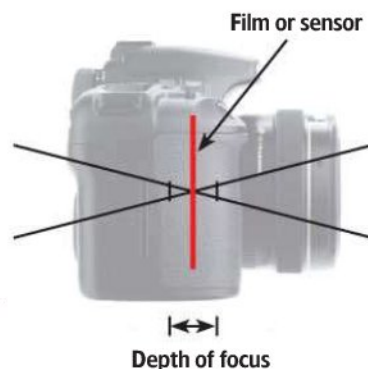
Field and focus

David Murray asks Due to poor eyesight, I have started using Leica bodies that have neither a viewfinder nor a rangefinder, such as the MD and MD2. I sourced auxiliary viewfinders for each of my lenses from 21mm to 50mm, as these give a much

brighter and clearer view, and while I rely on the hyperfocal distance scale method for focusing, I'm a little confused by the terms depth of field and depth of focus. Are these the same or is there a difference?

Matt Golowczynski replies Depth of field and depth of focus define two separate things, David. Depth of field is the area in front of and behind the point of focus that is acceptably sharp and focused. This area increases as you focus further

DEPTH OF FOCUS



into the distance, and is typically weighted so there is a larger zone of focus behind the subject than in front of it.

Depth of focus, meanwhile, is measured at the imaging plane and not the subject, and describes the depth across which the film or sensor is able to move while still keeping an object acceptably sharp. As with depth of field, this increases as you stop down your aperture, although, as you can imagine, it is measured on a much smaller scale.

Video wobble

John Harper asks I've noticed on my Nikon D90 that its video footage can appear quite disorientating when moving across a scene, with the feed appearing to wobble. As I've also seen this commented upon in reviews of DSLRs that shoot video, could you explain why this happens? Why doesn't this affect video cameras in the same way?

Matt Golowczynski replies This is an effect commonly seen on DSLRs with a video facility, and is due to the way in which a sensor operates. On a DSLR with a video facility, the sensor will typically read out information row by row in a particular direction rather than all at once. After the information has been read out the row will be reset in order to capture the next frame, although again this doesn't all happen at once. Therefore, if we assume that this is being done in a downward direction, the uppermost rows will capture the same frame sooner than those towards the bottom. This is known as a rolling shutter. For static subjects it isn't a great concern, but when the camera is moved (such as when panning) it is more likely to record these effects. Verticals can appear skewed, or the entire scene might distort and wobble.

Video cameras aren't affected in the same way because, usually, the type of shutter they use operates globally – in other words, all rows are exposed simultaneously. Because of this, they are better suited to moving subjects.



Going soft

P Kington asks As someone who is both old and old-fashioned, I do not have a computer so I need to print my images directly from a memory card. What is the least amount of money I would need to spend to get a DSLR that does not produce soft images straight from JPEGs? Every review I read of entry-level cameras seems to have this downside. Would buying an expensive lens and mounting it on an entry-level body solve the problem?

Matt Golowczynski replies The quality of JPEGs from DSLRs varies from camera to camera, given the different processing systems used by manufacturers. Even professional-

FAQ

Frequently Asked Question

The purpose of a sensor is to capture light, although its entire imaging area won't be sensitive to this. Photosites may be separated to prevent light from overflowing from one pixel to the next (which causes blooming), and any circuitry

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Lens compatibility

mlansdell asks I'm in the market for a DSLR that can shoot fairly decent HD video. In the past I've had a Pentax K1000 and a couple of ME Supers, and although various bits on the cameras gave up the ghost long ago, the lenses I have for them are all in top form. Would I be able to use them with the Pentax K-x?

AlexMonro replies All Pentax DSLRs have backward compatibility with older lenses. For example, I've used a 28mm f/2.8 SMC M with my K20D. Assuming the K-x is similar to previous models, there are a few things you need to do, though. First, you'll need to set Using Aperture Ring to Permitted in the Custom Setting menu. You'll need to enter the focal length of the lens when prompted at switch-on. For lenses without an 'A' position on the aperture ring, you'll be limited to aperture priority or manual modes and you'll need to use Optical Preview to enable the stop-down metering. The aperture setting won't be displayed or recorded in the Exif data.

Zou replies The simple answer is that any K-mount lens is usable on the K-x, although there are a couple that are not recommended – Ricoh ones, if I recall correctly – as they can damage contacts, or so I've heard. As the sensor is smaller than film you only get the centre part of the image circle, so while my SMC-M 50mm f/2 was never great on film, on my K100D it creates really nice, sharp, contrasty images (effectively 75mm). My SMC-M 135mm f/3.5 is also a good value performer (effectively 200mm).

grade cameras can output comparatively soft JPEGs, so there isn't really a simple correlation between the price of a camera and the default sharpness of its images.

As the appropriate level of sharpness for an image is dependent on its output size, this may not be an issue if you only plan to produce smaller prints. It's only when images are magnified closer to their maximum size that differences in sharpness can be fully appreciated. DSLRs do, however, offer the user controls over a number of JPEG processing parameters, one of which is sharpness. This is the most immediate way you can improve the sharpness of your images, although equal consideration should also be paid

to correct technique, lens type, aperture settings and so on.

A better option might be to invest in a DSLR, such as the Nikon D3000 (around £395 with 18-55mm VR lens) with raw-processing functionality built into it. In this way you can adjust the raw, unprocessed file in-camera, rather than a JPEG to which a number of processing functions have already been applied. You could also try viewing your images on your television (via the supplied AV cable, or an optional HDMI cable if your camera has HD functionality) to give you a better idea of their quality. None of these solutions is ideal, but unless you can see how your camera is processing your images, it would be a false economy to invest in an expensive lens.

on the sensor necessary to process the signal will also take up space. The more light a sensor receives, the less it needs to be amplified in order to create an image at a desired setting – for which reason a formation of microlenses is typically placed over a sensor to help enhance its light-gathering capabilities.

Microlenses act like funnels, channelling light from a larger area and concentrating it into a smaller one. By maximising the degree to which this is possible, this increases the sensor's sensitivity, which in

turn gives each photosite a better fill-factor. This is important, as the more a photosite can be filled with incoming photons, the less space there is for noise generated by the thermal activity of the sensor. This is known as a signal-to-noise ratio.

Microlenses are particularly important at the peripheries of a sensor, and even more so when shooting at wider apertures where the effects of vignetting are more pronounced. They can also introduce aberrations of their own, however, such as purple fringing. **Matt Golowczynski**

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Articulated LCD screens

Shooting from an unusual angle is a great way to add interest to an image, and a tiltable, Live View-enabled screen makes it much easier. **Angela Nicholson** puts four articulated screens to the test

WHEN I set out for a day's photography, I go prepared to get a bit muddy. At this time of year it usually means wearing walking boots, waterproof trousers and a decent waterproof jacket. As a result, when I come across a scene that begs to be shot from a low angle, I can get down on my knees and elbows, or even lie flat on the ground, without too much concern – although I usually draw the line at lying in puddles. Yet it has to be said that shooting with the camera at ground level while using the viewfinder to compose an image is awkward: there never seems to be enough room for your chin, and getting the horizon level when your

head is to one side is no mean feat.

I have to confess, therefore, to feeling a certain thrill when I'm using a Live View-enabled camera with a flip-out or articulated screen. It enables me to take low-level shots on those occasions when I've taken the camera with me, but photography isn't the sole purpose of the trip and I'm often dressed in clothes that I don't particularly want to get caked in mud.

An articulated screen gives you the opportunity to explore the world from a different angle. Rather than having to see the image in your head before you get down on the ground, up on your tiptoes or start reaching out to an awkwardly positioned subject, you can see what's on offer beforehand. I

really enjoy using articulated screens, and as there are more tiltable LCD screens than ever available on hybrid and DSLR cameras, I think it's time to find out which offers the best view. In this test I will be looking at the Nikon D5000, Olympus E-620, Panasonic Lumix DMC-G1 and Sony Alpha 550.

Reflection

One of the biggest obstacles to using an LCD to compose images is the reflections that can appear on the screen in bright light. At one point when shooting in bright winter sun with the Panasonic Lumix DMC-G1, for instance, I found that I had a clearer view of my own face than I did of the scene I was photographing.

As the sun isn't at its brightest at this time of year, I compared the view on each of the cameras' LCD screens under the light from a pair of Interfit Super Cool-lite 9 heads in the studio, as well as in direct sunlight outside. In both cases, I found that the best view was provided by the Olympus screen, closely followed by the Sony screen, with the Panasonic LCD and then the Nikon monitor bringing up the rear.

Although I found that all four screens have a wide viewing angle, the saturation of the Panasonic monitor drops a little further than the others when seen from an angle close to 180°. However, this isn't a particularly major issue as the whole point of having an

The cameras

I have chosen models from Olympus, Nikon, Panasonic and Sony to see which model has the best screen available for those who want to shoot from unusual angles using the Live View facility

Olympus E-620 (tested in AP 18 April 2009)

Olympus was the first company to recognise the potential of a full-colour Live View system, and the E-330, which started the whole Live View ball rolling, had a tiltable screen. Although the manufacturer's subsequent DSLRs featured Live View technology, they had fixed screens, and articulated monitors didn't reappear on an Olympus camera until the E-620 in 2009. This camera has a 2.7in TFT (HyperCrystal III) screen with 230,000 dots (76,600 pixels) and a vari-angle joint on its left-hand side. This joint allows the screen to be pulled out through 180° so it can be seen from in front (useful for self-portraits) and then rotated up or down to provide a view from above or below the camera.



Panasonic Lumix DMC-G1 (tested in AP 13 December 2008)

The Panasonic Lumix DMC-G1 was the first Micro Four Thirds camera, and it offers DSLR-style handling in a smaller body with the same-sized Four Thirds-type sensor as the Olympus E-620. Crucially, unlike a true DSLR, it has no mirror, so an optical through-the-lens viewfinder is not possible. Instead, the camera has an electronic viewfinder (EVF) and an articulated, 3in TFT LCD screen with 460,000 dots (153,300 pixels).

Like the Olympus E-620, the DMC-G1 has an articulated joint on its left side, which means it must be swung out to the side before it can be viewed from above or below.



Nikon D5000 (tested in AP 30 May 2009)

The Nikon D5000 is the only Nikon DSLR so far to feature an articulated LCD screen, but for a Nikon camera it has a low-resolution monitor with just 230,000 dots (76,600 pixels). Nikon introduced 920,000-dot (306,600-pixel) screens with its D300 and D3 in 2007, and this resolution is fast becoming standard for enthusiast-level DSLRs. Although the 2.7in screen on the D5000 is an articulated rather than flip-out or tiltable unit, it is rather unusual in having the flexible joint at the base of the screen. When shooting above head height the screen is simply tipped forward from the top, but when shooting from a low angle the monitor must be pivoted forward and then rotated so it can be viewed from above.



Sony Alpha 550 (tested 21 November 2009)

The Sony Alpha 550 is a little different from the other cameras in this test because its 3in, 921,600-dot (307,200-pixel) LCD screen has a tilting mechanism rather than an articulated joint. This allows the screen to be angled up or down for easy viewing from above or below, but unlike the other cameras in this test, the monitor cannot be viewed from the front of the camera. Unlike the screens on other cameras in this test, it also only provides an improved view of the scene when shooting in landscape format.

It should also be noted that while the other cameras in this test offer an approximately 100% field of view on their LCD screens, the Sony Alpha 550 is restricted to around 90% coverage. This is because the Live View image is gathered on a smaller secondary sensor.





I had to lean out over the water from a pier to take this shot, but I had a clear view in the E-620's LCD screen



articulated screen is that it can be viewed straight on from a wide range of angles.

Manual focus detail

One of the great things about using Live View technology when photographing macro and still-life subjects is that it enables the point of focus to be placed very precisely. This is usually made easier by the magnified views (typically up to 10x) that are possible on most Live View-capable DSLR and hybrid cameras. Obviously, the clarity of the detail on the screen is affected by the brightness and

direction of the ambient light, which causes reflections, but when viewed straight on I generally found that the Sony Alpha 550's screen provides the clearest view. This screen has the highest resolution in this test, and when combined with a 14x magnified view and relatively high-contrast picture, it is a huge help when focusing manually.

Although it has a resolution of only 230,000 dots, the HyperCrystal III LCD screen of the Olympus E-620 is very impressive. In many situations the Olympus screen is on a par with the 460,000-dot screen on the Panasonic

Lumix DMC-G1, and it outperforms the Nikon D5000's monitor.

While the monitor on the Nikon D5000 does reveal sufficient detail to allow manual focus, I find that I gradually home in on the correct focus point, rotating the lens ring back and forth until I decide that the subject is as sharp as it can be.

Conclusion

If I only planned to shoot low or high-level images in the landscape format, I would have no hesitation in opting for the Sony Alpha 550. In the horizontal format it provides an excellent view with plenty of bite that makes manual focusing a breeze. Unfortunately, the tilting mechanism is of no assistance when shooting images in the upright format, and although the screen has a wide angle of view, the image is foreshortened.

As this test has revealed, there is more to a good LCD screen than just a high pixel count. The lower level of reflection, wide angle of view and good colour saturation of the Olympus E-620's HyperCrystal III LCD monitor play an important part in making it pleasant to use. Even though it actually has the joint lowest LCD pixel count in this test, the screen's all-round performance is very good and therefore it is my monitor of choice in this test.

Canon EOS 7D

Of the fixed LCD screens on other DSLRs, the unit on the Canon EOS 7D is one of the best I have used. The optical elastic material that Canon has sandwiched between the liquid crystals and the glass cover helps to keep down internal reflections, and the 920,000 dots (306,600 pixels) ensure plenty of detail is visible.

Although the screen has a wide angle of view (160°), the scene appears shortened and this makes accurate composition tricky. It is also impossible to focus manually and very difficult to locate the correct AF point.



I held the Olympus E-620 with the 7-14mm f/4 at 14mm as close to the water as I dared for this shot



I tried composing this image in the landscape format, but it didn't work as well as in the upright format, putting the Alpha 550 user at a disadvantage

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 CANON FD35 105MM IN MKI BODY KIT WITH ALL ACCS MINT \$1,275.00
 CANON FD35 105 BODY COMPLETE WITH ALL ACCS MINT BOXED \$999.00
 CANON FD35 105 BODY COMPLETE WITH ALL ACCS EXC++ BOXED \$1,669.00
 CANON FD35 202 BODY COMPLETE WITH ALL ACCS MINT BOXED \$275.00
 CANON FD35 402 BODY COMPLETE WITH ALL ACCS MINT BOXED \$475.00
 CANON FD35 402 BODY COMPLETE WITH ALL ACCS MINT \$529.00
 CANON FD35 402/REBEL XT1 + CAN 1955 + GRIP MINT BOXED \$329.00
 CANON FD35 402 LENS KIT WITH ALL ACCS + 1955 LENS EXC++ BOXED \$279.00
 CANON FD35 402 BODY KIT WITH ALL ACCS EXC++ BOXED \$799.00
 CANON 420 EX SPEEDSTE MINT CASSED \$129.00
 CANON 430 EX SPEEDSTE MINT BOXED \$149.00
 CANON 430 EX SPEEDSTE MINT CASSED \$135.00
 CANON 450 EX SPEEDSTE MINT BOXED \$199.00
 SIGMA 105MM F2.8 D ED 1:1 TTL MKI MACRO FLASH MINT BOXED AS NEW \$225.00
 CANON 95-91 GRIP FOR EOS M30 MINT BOXED \$55.00
 CANON 95-91 BATT GRIP FOR 350D AND 400D MINT \$65.00
 CANON 95-91 GRIP FOR EOS M30 MINT \$119.00
 CANON 95-91 BATT GRIP FOR 350D AND 400D EXC++ BOXED \$59.00
 CANON 95-91 BATT GRIP FOR 350D,400D,1000D etc MINT \$115.00
 CONTAX S300P 7 DIGITAL MINT BOXED \$129.00
 FUJI S3 BODY KIT COMPLETE MINT BOXED \$499.00
 FUJI S3 105MM KIT WITH ALL ACCESSORIES MINT BOXED \$199.00
 NIKON D2H5 BODY KIT COMPLETE MINT BOXED AS NEW \$1,295.00
 NIKON D2H5 BODY KIT COMPLETE EXC++ BOXED \$995.00
 NIKON D2H5 BODY KIT COMPLETE MINT BOXED \$999.00
 NIKON D2H5 BODY KIT COMPLETE WITH ALL ACCESSORIES MINT BOXED AS NEW \$1,545.00
 NIKON D2H5 BODY KIT WITH ALL ACCESSORIES MINT BOXED \$999.00
 NIKON D2H5 BODY KIT COMPLETE MINT BOXED AS NEW \$1,499.00
 NIKON D80 BODY KIT COMPLETE (SUPERB) MINT BOXED \$365.00
 NIKON D80 BODY KIT COMPLETE WITH ALL ACCESSORIES MINT BOXED \$499.00
 NIKON WB 1-DIAT BATT GRIP FOR D70/D300/D50/D300 MINT BOXED AS NEW \$225.00
 NIKON D1 MEKSE BATT GRIP FOR D70/D300/D50/D300 MINT BOXED AS NEW \$275.00
 NIKON M200-200 GRIP FOR D200 MINT BOXED \$389.00
 NIKON S80 SPEEDSTE MINT BOXED \$389.00
 NIKON S80 SPEEDSTE EXC++ BOXED \$399.00
 NIKON S80 400 SPEEDSTE MINT BOXED AS NEW \$335.00
 NIKON S80 600 SPEEDSTE MINT BOXED \$169.00
 NIKON 3-70 US-E IN ELA IN MSB10 MINT CASSED \$239.00
 NIKON 3-70 US-E IN ELA IN MSB10 MINT BOXED \$499.00
 NIKON EN-EL3E BATTERY FOR D2X/D5/D6 etc MINT BOXED \$149.00
 NIKON EN-EL3E LATEST BATT FOR D300/D200 etc MINT AS NEW \$111.00
 NIKON ML-1 REMOTE RELEASE MINT AS NEW \$150.00
 NIKON MC-20 REMOTE RELEASE FOR D300/D200 etc MINT BOXED \$149.00
 NIKON MC-201 REMOTE RELEASE FOR D90/D70 etc MINT BOXED \$24.00
 OLIMPUS E3 BODY KIT MINT BOXED AS NEW \$399.00
 OLIMPUS E3 105MM KIT FOR ZUKO ED DIGI LENS MINT BOXED AS NEW \$389.00
 OLIMPUS E3 105MM KIT FOR ZUKO ED DIGI LENS MINT BOXED AS NEW \$1,299.00
 PENTAX D-300 GRIP FOR PENTAX D300 MINT BOXED AS NEW \$1,195.00
 SIGMA 200MM F2.8 APADO GRIP FOR PENTAX MINT BOXED AS NEW \$1,195.00
 RICOH GR DIGITAL + CREATIVE KIT 10.1mp MINT BOXED AS NEW \$545.00
 RICOH GR DIGITAL + CREATIVE KIT 10.1mp MINT BOXED AS NEW \$1,699.00
 SEE BELOW LINKS MORE DIGITAL COMPATIBLE LENSES

Canon Autofocus

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SIGMA 55 - 200mm f4/5.6 DC MINT D69
 SIGMA 70 - 200mm f2.8 EX IF HSM ASP. MINT D69

SIGMA 55 - 200mm f2.8 DC	MINT	698.00
SIGMA 70 - 200mm f2.8 EX AF HSM APO + HOOD	MINT	5375.00
SIGMA 70 - 200mm f2.8 EX AF HSM APO HOD	MINT	BORED / 1485.00
SIGMA 70 - 200mm f4.5 EX APO HOD	MINT	688.00
SIGMA 70 - 200mm f2.8 EX D.D. OPT. STABILIZED	MINT	BORED AS NEW / 1245.00
SIGMA 100 - 300mm f4 EX IF HSM	MINT	BORED / 1875.00
SIGMA 120 - 300mm f2.8 EX IF D. LATEST	MINT	BORED NEW / 1.695.00
TAKUMON 90mm f2.8 SP AF MACRO 1:1	MINT	BORED / 1198.00
TAKUMON 135mm f2.8 4.5 D. SP. HFE IF SP AF D	MINT	BORED / 1245.00
TAKUMON 28 - 75mm f2.8 SP AF MACRO 1:1	MINT	BORED AS NEW / 1265.00

Canon & Pentax Manual Focus

CANON F1 AE 1984 OLYMPIC GAMES EDITION "NEW AND UNUSED" £1,395.00

CANON F1 AE (TUNISED) MINT / BORED / 595.00

CANON F1 AE MOTOR DRIVE FN. EXC+++ / 548.00

CANON 28mm f2.8 MINT / 145.00

CANON 55mm f1.2 F. MINT / 1275.00

CANON 85mm f1.2 F. MINT / 1345.00

CANON 135mm f2.8 MINT / 1195.00

CANON 200mm f2.8 F. EXC+++ / 1245.00

CANON 135mm f2.8 MINT / 525.00

CANON 300mm f2.8 F. MINT - FLIGHT CASE / 804.00

CANON 300mm f2.8 EX IF MINT / 1595.00

FREE CORD FD LENS TO CANON EOS FILM AND DIGITAL ADAPTOR WITH

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CONTRA 21mm 12.8 BIOGUNA FINDER "G"	MINT BOXED \$369.00
CONTRA 28mm BIOGUNA "G" BLACK	MINT \$159.00
CONTRA 35mm 12.8 SCONAR "G" FLASH	MINT \$129.00
CONTRA 35mm 12.8 SCONAR "G" BLACK	MINT \$129.00
CONTRA 35 - 70mm 19.5/5.6 VARIO SCONAR "T"	MINT \$379.00
CONTRA 35 - 70mm 19.5/5.6 VARIO SCONAR "T"	MINT BOXED \$425.00
CONTRA 35mm 12.8 SCONAR "G" FLASH	MINT \$129.00
CONTRA TLA 210 FLASH	MINT CASED \$95.00
CONTRA TLA 210 FLASH BLACK	MINT CASED \$95.00
CONTRA TITANUM HOODS, FILTERS, etc. FOR "G"	MINT BOXED PHONE. PLEASE.
CONTRA 45mm 12.8 TESSAR	MINT - \$75.00
CONTRA 45mm 12.8 TESSAR	MINT - \$99.00
CONTRA 45mm 12.8 TESSAR MACRO 1:1	MINT BOXED \$118.00
CONTRA 45mm 12.8 SCONAR AE	MINT \$369.00
CONTRA 45mm 11.4 PLANAR AE	MINT \$369.00
CONTRA 135mm 2.8 SCONAR M/M	MINT CASED \$169.00
CONTRA 135mm 2.8 SCONAR M/M	EXC + \$129.00
CONTRA 135mm 12.8 SCONAR	MINT \$125.00
CONTRA 20mm 5.6/1.8 TESS "T" AE	MINT - \$199.00
CONTRA 28 - 85mm 5.6/1.8 VARIO SCONAR	MINT \$369.00
CONTRA 28mm 12.8 RIGHT ANGLE FINDER (FOR SLR)	MINT CASED \$45.00
CONTRA 28mm 12.8 RIGHT ANGLE FINDER (FOR SLR)	MINT \$129.00
CONTRA TLA 210 FLASH	MINT COVER AS NEW \$119.00

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LEICA M7 FLAG (LTD EDITION UK 30)	MINT BOXED AS NEW \$1,695.00
LEICA M7 SUPER SUPERB	MINT BOXED AS NEW \$1,750.00
LEICA M6 TITANIUM BODY	MINT F119.00
LEICA M4 BODY CHROME	MINT \$586.00
LEICA M2 2 BLACK BODY	MINT - BOXED \$775.00
LEICA M1 2 BLACK BODY	EXC+ \$595.00
LEICA M6 BODY DM / LEICA EPC CASE	EXC+ \$445.00
LEICA M2 M4 M6 M7 REPAIR KIT USER	MINT BOXED \$385.00
LEICA M6 BODY GLASS PRESS PLATE	EXC+ \$425.00
LEICA M6 BODY REALLY NICE BODY	EXC+ + CASB \$685.00
KONICA HEAR RF 1.5mm F2 + KONICA FLASH	MINT BOXED AS NEW \$865.00
LEITZMINNACON CL MARKED LEITZMINNACON RARE	EXC+ \$1,450.00
LEICA 25mm 5.6 SUPER ANGLER + FINDER	MINT F116.00
LEICA 28mm 2.8 ASPHERIC ELMARIT M	MINT BOXED \$1,575.00
LEICA 28mm BRIGHTLINE FINDER BLACK	MINT CASED \$325.00
LEICA 35mm 0.5 SUMMAR	MINT \$279.00
LEICA 35mm 1.5 COLL ELMAR M	MINT \$245.00
LEICA 35mm 2.8 ASPHERIC M BLACK	MINT BOXED AS NEW \$345.00
LEICA 35mm 2.8 SUMMICRON ASPHERIC M (BLACK)	EXC+ BOXED \$1,195.00
LEICA 35mm 2.8 SUMMICRON ASPHERIC (M113)	MINT BOXED AS NEW \$659.00
LEICA 35mm 2.8 TELE ELMARIT BLACK M	MINT BOXED \$365.00
LEICA 35mm 2.8 TELE ELMARIT BLACK M	MINT \$325.00
LEICA 35mm 2.8 ELMARIT M	MINT \$295.00
LEICA 35mm 3.5 ELMARIT M FOR V3	MINT \$445.00
LEICA 35mm 6.4 APO - TEUT - M	MINT BOXED \$1,265.00
LEICA 35mm 14 ELMAR M BIN-HOOD	MINT CASED \$675.00
LEICA 35mm 14.5 HEKTOR - HOOD + FINDER M	MINT \$169.00
LEICA 200mm 14 TELE + HOOD	MINT BOXED AS NEW \$265.00
LEICA M3073	MINT \$145.00
LEICA MINT TRIPOD-BALL & SOCKET HEAD	MINT \$165.00
LEICA SFD2 FLASH	MINT CASED \$119.00
LEICA SFD30 TITANIUM FINISH	MINT BOXED AS NEW \$179.00
LEICA SFD30 FLASH	MINT BOXED AS NEW \$165.00
LEICA SFD30 FLASH FOR MINT BLACK	MINT BOXED \$165.00
LEICA SFD30 28 VIEWFINDER (1013)	MINT BOXED \$245.00
LEICA M2 2 BINDER BLACK	MINT BOXED \$175.00
LEICA M6 BATTERY (LOW USE)	MINT \$49.00
LEICA 50mm 0.5 SUMMITAR & FILTER + HOOD	MINT \$195.00
LEICA 50mm 0.5 ELMAR + 1664K FOC RING	MINT BOXED \$355.00
LEICA 50mm 0.5 ELMAR + 1664K FOC RING	MINT \$245.00
LEICA 50mm 1.4 HEAD + 1664K FOC MOUNT FOR V30	MINT \$199.00
LEICA 50mm 1.4 ELMAR SUPER ELMAR	EXC+ \$749.00

Voigtlander

VOIGTLANDER BESSA T BODY BLACK	MINT-BOXED	£199.00
VOIGTLANDER BESSA L BODY SILVER	MINT-BOXED	£95.00
VOIGTLANDER 15mm 1:5 SW HELIAR ASP + FR (B)	MINT-BOXED	£325.00
VOIGTLANDER 25mm 1:4 SKOPAR + FINDER BLK	MINT-BOXED	£265.00
VOIGTLANDER 25mm 1:4 SKOPAR + FINDER SIL	MINT-BOXED	£265.00
VOIGTLANDER 35mm 1:2 NIKTON VW (BLK)	MINT-BOXED	£625.00
VOIGTLANDER 35mm 1:25 CLK SKOP BLACK	MINT	£199.00
VOIGTLANDER 50mm 1:5 NIKTON (BLK)	MINT-BOXED	£345.00
VOIGTLANDER 90mm 1:3.5 APO LANTHAR (BLK)	MINT-BOXED	£275.00
VOIGTLANDER WINDER BESSA T + ALL R CAMS	MINT-BOXED	£129.00
VOIGTLANDER SCREW TO ADAPTOR	MINT	£30.00

Medium Format

BRONICA ETSS 300P ONLY	MINT BOXED \$1500
BRONICA 40mm f4 PE	MINT BOXED \$2440
BRONICA 50mm f2.8 ZENZANON LE	MINT \$7175
BRONICA 55mm f4 ZENZANON PE LENS	MINT \$2880
BRONICA 55mm f5.6 ZENZANON LE	EXC+ BOXED \$1735
BRONICA 55mm f5.5 ZENZANON E	MINT + HOOD \$1500
BRONICA 55mm f5.5 ZENZANON E	EXC \$1200
BRONICA 55mm f4 E	MINT \$1680
BRONICA 55mm f5.6 ZENZANON	MINT + HOOD \$1650
BRONICA 500mm f8 ZENZANON	MINT \$2375
BRONICA 220 BACK	MINT BOXED \$4480
BRONICA 182 BACK ETSS	MINT \$480
BRONICA 182 BACK	EXC + \$550
BRONICA ETSS TRS POLAROID BACK	MINT \$580
MEZ SCA 386 TLD TLR ETSS/SDA	MINT \$680
BRONICA AEI METERED PRISM FINDER	EXC+ BOXED \$1600
BRONICA AEI PRISM FINDER	MINT \$1150
BRONICA 1/4 EXT. TUBE	MINT BOXED \$750
BRONICA 228 EXT. TUBE	MINT \$680
BRONICA S TELECONVERTER 2X	MINT \$580
BRONICA SPEEDRINGER E FOR ETSS	MINT \$350
BRONICA MOTOR DRIVE	MINT BOXED \$160
BRONICA 1/4 EXT. TUBE	MINT BOXED \$160
HASSELBLOD X PWA 1.45mm COMPACT	MINT BOXED \$1,235
HASSELBLOD 90mm f4 FOR P. PAN	MINT IN KEPPER \$365
HASSELBLOD X PAN 45mm CENTRE FILTER	MINT BOXED \$1600
HASSELBLOD 50mm f2.8 ZENNAR-TT	MINT \$2880
HASSELBLOD 50/100 WFL-Back + 80mm CF	EXC++ \$765
HASSELBLOD 50/100L + A12 + 80mm F2.8 T	MINTBOXED \$595
HASSELBLOD 50/100L + A12 BLACK BACK	EXC++ \$2480
HASSELBLOD 50/100L + A12 BLACK BACK	MINT \$1,050
HASSELBLOD 50mm f4 DISTAGON CF	EXC++ \$295
HASSELBLOD 50mm f4 DISTAGON CF	EXC++ \$295
HASSELBLOD 180mm f4 SONNAR	MINTBOXED \$695
HASSELBLOD 180mm f4 SONNAR-TT	MINT \$680
HASSELBLOD HC 90 - 100.0 F5 FOR SYSTEM	MINT BOXED + HB FINDER \$4,450
HASSELBLOD PLAIN PRISM	EXC \$705
HASSELBLOD PM PRISM	MINT \$1900
HASSELBLOD 180 BLACK AND SILVER	MINT BOXED \$450
HASSELBLOD 180 BLACK AND SILVER	MINT \$380
HASSELBLOD 503 MOTOR DRIVE	MINT \$265
MALINA 45mm F2.8 AF FOR GAS AF	MINT \$134
MALINA 50mm f5.5 F FOR GAS AF	MINT \$298
MALINA 50mm f2.8 F FOR GAS AF	MINT BOXED \$280
MALINA 60mm f2.8 N. LEAF SHUTTER COMP	MINT \$298
MALINA 210mm f2.8 N. SEIKOR C FOR GAS	MINT CASSED \$1150
MALINA POLAROID FILM HOLDER FOR GAS AF	NEW \$150
MALINA 125 F5.6 FOR GAS	MINT \$170
MALINA 125mm F4.5 FOR RB	MINT BOXED \$290
MALINA 125mm F4.5 FOR RB	MINT BOXED \$390
MALINA 55mm f4.5 TMC FOR RB	MINT CASSED \$1750
PEINTA 55mm f4.5 TMC FOR RB	MINT \$750
YASHICA MAT 126 TLR X HOOD	MINT CASSED \$190

Konica/Minolta/Sony/Meters

KONICA HEXAR RF + 50mm f2 + KONICA FLASH	MINT BOXED AS NEW £865.00
MINOLTA TC 1 TITANIUM COMPACT	MINT-BOXED £495.00
TAMRON 14mm f2.8 SP AF IF ASP MINOLTA FIT	MINT BOXED AS NEW £445.00

Nikon Auto-Focus

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Nikon Manual

NKON F3 HP 1" PRESS + MFG BACK + PWORK	MINT BOXED	1/9 PAPER	£1,566.00
NKON FM2 CHROME BODY	MINT		£1,605.00
NKON FM6 BLACK BODY	EXC		£36.00
NKON FM10 BLACK BODY	EXC		£75.00
NKON FM6 BODY CHROME	MINT BOXED		£119.00
NKON FM1 BLACK BODY	EXC+		£396.00
NKON FM1 BODY CHROME	MINT		£129.00
NKON 25mm 6.2 A IS	NKIKOR + FR		£45.00
NKON 15mm 0.5 A IS CASSED (SUPERB)	MINT BOXED		£95.00
NKON 20mm 2.8 A IS	MINT		£385.00
NKON 25mm 0.5 A IS	MINT		£199.00
COSINA 20mm 0.58 MC	MINT BOXED		£56.00
NKON 24mm 2.8 A IS	MINT		£375.00
(SUPERB SHARP LENS)	MINT		£129.00
NKON 24mm 2.8 A IS	MINT		£199.00
NKON 28mm 2.8 A IS	MINT		£36.00
NKON 35mm 0.5 A IS	MINT		£599.00
NKON 35mm 2.2 A IS	MINT		£399.00
NKON 24mm 14 PC PERSPECTIVE CONTROL	MINT CASSED		£496.00
NKON 35mm 2.2 A IS	MINT CASHD		£475.00
NKON 50mm 1.7 PC (SUPERB LENS)	MINT		£529.00
NKON 50mm 1.4 A IS	MINT		£249.00
NKON 50mm 1.8 A IS	MINT BOXED		£598.00
NKON 55mm 2.8 MICRO A IS	MINT		£169.00
NKON 55mm 2.8 MICRO A IS	MINT BOXED		£589.00
NKON 55mm 0.55 IS HP MICRO A / M2 TUBE	MINT IN ALUMINUM		£1,769.00
NKON 55mm 0.55 IS HP + HOOD (SUPERB CLARITY)	MINT CASHD		£1,769.00
NKON 115mm 11.2 A IS	MINT BOXED		£495.00
NKON 115mm 12.8 MICRO NKIKOR	MINT BOXED		£589.00
NKON 115mm 14 MICRO NKIKOR A IS	MINT BOXED		£296.00
NKON 155mm 2.8 A IS	MINT		£199.00
NKON 155mm 2.8 A IS	MINT BOXED		£199.00
NKON 200mm 14 A IS	MINT CASHD		£199.00
NKON 300mm 14 A IS	MINT		£299.00
NKON 28- 55mm 0.5 A IS	MINT		£1,499.00
NKON 28- 55mm 0.5 A IS (GREAT ZOOM LENS)	EXC+		£1,605.00
NKON 35- 70 1.5 A IS	EXC+		£1,605.00
NKON 35- 70mm 0.5 A IS	MINT		£199.00
NKON 35- 155mm 0.5 A IS	MINT BOXED		£1,599.00
NKON 35- 155mm 0.5 A IS	EXC+		£1,499.00
NKON 80- 200mm 1.4 A IS	MINT		£1,605.00
NKON PK 13 EXT TUBE	MINT BOXED		£599.00
NKON PISTOL GRIP W/CGS BACK	MINT		£199.00
NKON TC14 TELECONVERTER	MINT		£199.00
NKON TC14 TELECONVERTER	MINT		£199.00
NKON TC21 CONVEPTEP	MINT AS NEW		£199.00
NKON TC21 CONVEPTEP	MINT		£199.00
NKON 3816 + F3 MICRO + P4016F3EF2 FT	MINT CASHD		£1,699.00
NKON 3816 150 FASH	MINT BOXED		£469.00
NKON 3816 150 FASH + FINDER	MINT		£1,699.00
TAMRON 170mm 0.55 SP UP TO TAKE ANY MOUNT	MINT		£129.00

Olympus Manual

OLYMPUS OM11 7.5 MEGA	EXC++	\$266.00
OLYMPUS OM2R BODY		
OLYMPUS OM11 BODY	EXC++	\$119.00
OLYMPUS 24mm f2.8 ZUIKO	MINT	\$215.00
OLYMPUS 35mm f2.8 ZUIKO	MINT	\$184.00
OLYMPUS 28mm f2.1 ZUIKO	EXC++	\$179.00
OLYMPUS 28mm f2.8 ZUIKO	MINT	\$46.00
OLYMPUS 35mm f2.8 ZUIKO	MINT	\$45.00
OLYMPUS 35mm f2.8 ZUIKO	MINT	\$268.00
OLYMPUS 50mm f1.8 ZUIKO	MINT	\$26.00
OLYMPUS 50mm f5.6 MACRO	MINT	\$166.00
VOITLANDER 75mm f2.8 CO. HEL + HOOD	MINT	\$167.00
OLYMPUS 15mm f2.8 ZUIKO	MINT	\$18.00
OLYMPUS 15mm f2.8 ZUIKO	EXC++	\$88.00
OLYMPUS 15mm f3.5 ZUIKO	MINT	\$56.00
OLYMPUS 15mm f5.6 MACRO ZUIKO	EXC +	\$168.00
OLYMPUS 15mm f5.6 MACRO ZUIKO	MINT	\$166.00
OLYMPUS 100mm f1.8 ZUIKO TELE (RARE)	MINT	\$265.00
OLYMPUS 35-70mm f4 ZUIKO	MINT	\$69.00
OLYMPUS 70mm f5.6 ZUIKO	MINT	\$45.00
OLYMPUS 82mm f2.8 ZUIKO	MINT	\$45.00
OLYMPUS 75-150mm f5.6 ZUIKO	MINT	\$79.00
OLYMPUS 100-200 f8 ZUIKO	MINT	\$58.00
OLYMPUS CONVERTER A	MINT	\$88.00
OLYMPUS WINDER 2	MINT	\$16.00
OLYMPUS TO RING FLASH & CONTROLLER	MINT	\$198.00
OLYMPUS 120 FLASH	MINT-	\$265.00
OLYMPUS 120 FLASH	MINT-BOXED	\$440.00
OLYMPUS F280 FLASH	MINT-BOXED	\$510.00
OLYMPUS F480 FLASH	MINT	\$98.00
OLYMPUS MARI EXTUBE 86-135 1/8	MINT	\$98.00

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LENSES				CONVERTERS				EXTENSION TUBES			
10.5mm f2.8G IF-ED AF DX Fisheye Nikkor	£509.89	or £21 mth	180mm f2.8D AF IF-ED Nikkor	£608.89	or £25 mth	24-120mm f3.5-5.6G AF-S VR IF-ED Zoom	£523.99	or £22 mth			
14mm f2.8D AF Nikkor	£1158.99	or £47 mth	200mm f4D AF Micro Nikkor	£1087.99	or £45 mth	55-200mm f4.5-5.6G AF-S DX - Black	£177.99				
16mm f2.8D AF Fisheye Nikkor	£568.99	or £24 mth	200mm f2.8 AF-S VR	£2998.99	or £122 mth	55-200mm f4.5-5.6G AF-S DX VR IF-ED	£232.99	or £10 mth			
20mm f2.8D AF Nikkor	£446.99	or £19 mth	300mm f4 AF-S IF-ED	£947.99	or £39 mth	NEW! 70-200mm f2.8G ED VR II	£1999	or £81 mth			
24mm f2.8D AF Nikkor	£321.99	or £14 mth	300mm f2.8G AF-S VR Nikkor	£3892.99	or £158 mth	70-300mm f4.5-5.6G AF-S VR IF-ED	£419.99	or £17 mth			
24mm f3.5D PC-E ED Perspective Control	£1334.99	or £55 mth	400mm f2.8G AF-S ED VR Nikkor	£6374.99	or £259 mth	80-400mm f4.5-5.6 AF-D VR	£1139.99	or £47 mth			
28mm f2.8D AF Nikkor	£211.99	or £10 mth	500mm f4 ED AF-S VR Nikkor	£5614.99	or £228 mth	200-400mm f4G VR AF-S IF-ED Zoom Nikkor	£4624.99	or £188 mth			
35mm f1.8G AF-S DX	£167.99		600mm f4 ED AF-S VR Nikkor	£6778.99	or £275 mth						
35mm f2.0 AF Nikkor	£247.99	or £11 mth		£689	or £29 mth						
45mm f2.8 PC-E	£1358.89	or £56 mth	NEW! 10-24mm f3.5-4.5G AF-S DX	£789.99	or £32 mth						
50mm f1.4D AF Nikkor	£216.99	or £10 mth	12-24mm f4 G AF-S IF-ED DX Zoom	£1268	or £52 mth						
50mm f1.4G AF-S	£277.99	or £12 mth	14-24mm f2.8 AF-S G ED	£442.99	or £18 mth						
50mm f1.8D AF Nikkor	£102.99		16-55mm f2.8G AF-S IF-ED VR	£999.99	or £41 mth						
60mm f2.8G AF-S ED Micro Nikkor	£385.99	or £16 mth	17-55mm f2.8G DX AF-S IF-ED	£474.99	or £20 mth						
60mm f2.8D AF Micro	£314.89	or £13 mth	18-35mm f3.5-4.5G IF-ED AF Zoom	£123.89							
85mm f1.8D AF Nikkor	£294.99	or £13 mth	18-55mm f3.5-5.6G AF-S DX ED MKII	£143.89							
85mm f1.4D AF Nikkor	£864.99	or £36 mth	18-55mm f3.5-5.6G AF-S DX VR	£298.99	or £13 mth						
85mm f2.8D PC Micro Nikkor	£1269	or £52 mth	18-70mm f3.5-4.5 AF-S DX Zoom Nikkor	£216	or £10 mth						
85mm f2.8 PC-E	£1313.99	or £54 mth	18-105mm f3.5-5.6G ED VR	£524.89	or £22 mth						
105mm f2.8G AF-S VR IF-ED Micro Nikkor	£593.89	or £25 mth	18-200mm f3.5-5.6G AF-S DX VR	£573.99	or £24 mth						
105mm f2.8D AF DC Nikkor	£788.89	or £32 mth	NEW! 18-200mm f3.5-5.6G AF-S DX VR II	£1184.99	or £48 mth						
135mm f2D AF DC Nikkor	£937.99	or £38 mth	24-70mm f2.8 AF-S G ED	£506.99	or £21 mth						
			24-85mm f2.8-4D AF Zoom Nikkor								

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Nikon Capture NX	£48.99			B2 Blue	£27.39		
Nikon Camera Control Pro 2	£145			B8 Blue	£27.39		
				L18C Skylight	£46.97		
				L37C UV	£42.07		

DIGITAL SLR ACCESSORIES															
Nikon D60	AS-15	EN-EL9	MH-23	EH-S AC	EP-5 AC	CF-DC1	DR-6	DG-2	DK-22	Capture NX2	DK-5	DK-16	ML-L3 RC	UC-E4	EG-D100
	£22	£39.99	£42.99	£83.83	£29.99	£38.99	£225.18	£87.99	£4.99	£129.95	£4.99	£4.49	£16.49	£19.83	£19.99
Nikon D90	CF-D80	EN-EL3e	EH-S AC	DK-21M	DK-5	SB-400	SC-28	ML-L3 RC	MC-DC1	BM-7	AS-15	MB-D80	DR-6	DG-2	Capture NX2
	£34.99	£69.99	£79.99	£22.99	£4.99	£114.99	£59	£16.49	£31.49	£8.99	£22	£149.00	£225.18	£87.99	£129.95
Nikon D700	EN-EL3e	MB-D10	EH-S AC	EH-SA	MH-18A	MH-19	SB-900	WT-4	DK-17A	ML-3 IR	DG-2	DK-18	DR-5	Capture NX2	MC-35
	£69.99	£259.49	£79.99	£79.99	£34.24	£195.73	£319	£597.02	£22.99	£214	£87.99	£6.99	£225.09	£129.95	£130
Nikon D300	EN-EL3e	MB-D10	WT-4	MH-18A	MH-19	EH-S AC	EH-SA	DK-21M	DK-23	BM-8	DR-6	SC-28	MC-35	MC-36	DK-5
	£69.99	£259.49	£597.02	£34.24	£195.73	£79.99	£79.99	£22.99	£4.99	£8.99	£225.18	£59	£130	£149.99	£4.99
Nikon D3	EN-EL4a	MH-21	MH-22	BL-4	EH-6	WT-4	DK-17A	MC-30	MC-36	ML-3 IR	SC-29	DR-5	DG-2	DK-17M	Camera Control Pro 2
	£88.09	£127.22	£232.99	£14.99	£79.99	£597.02	£22.99	£63.49	£149.99	£213.99	£65	£225.09	£87.99	£22.99	£134

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EOS 7D +15-85mm **£1759** or £72 mth

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EOS 450D **12.2** million pixels

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EOS 450D BODY ONLY **£429.99** £399.99 inc. C/back

EOS 450D +18-55mm IS **£494.99** £464.99 inc. C/back

EOS 450D +17-85 IS + 70-300 IS **£1058** £1028 inc. Cashback

EOS 5D Mark II **21.1** million pixels

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EOS 5D MK II BODY ONLY **£1764** or £72 mth

EOS 5D MK II +24-105mm **£2418** or £98 mth

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EOS-1D Mark IV **16.1** million pixels

NEW

• 16.1 Megapixels
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Canon LENSES

TS-E 17mm f4 L	EF 14mm f2.8 II USM	£1839	or £75 mth	NEW! EF-S 100mm f2.8 IS USM Macro	£799	or £33 mth	EF-S 17-55mm f2.8 IS USM	£789	or £32 mth
EF 15mm f2.8 Fisheye	EF 15mm f2.8 USM	£588	or £24 mth	EF 100mm f2.8 USM	£419.99	or £18 mth	EF-S 18-135mm f3.5-5.6 IS	£384	or £16 mth
TS-E 17mm f4 L	EF 20mm f2.8 USM	£405.99	or £17 mth	EF 135mm f2.0 USM	£898	or £37 mth	EF-S 18-200mm f3.5-5.6 IS	£458.99	or £19 mth
EF 24mm f2.8	EF 24mm f2.8 IS	£367.99	or £15 mth	EF 135mm f2.8 Soft Focus	£342.99	or £14 mth	EF 24-70mm f2.8 USM	£949	or £39 mth
TS-E 24mm f3.5 L	EF 24mm f3.5 IS	£1089	or £45 mth	EF 180mm f3.5L USM	£1229	or £50 mth	EF 24-105mm f4L IS USM	£899	or £37 mth
EF 24mm f3.5L II	EF 24mm f1.4L II	£1799	or £73 mth	EF 200mm f2.0L IS USM	£4799	or £195mth	EF 28-90mm f4-5.6 IS	£113.89	or £15 mth
EF 24mm f1.4L II	EF 28mm f1.8 USM	£1329	or £54 mth	EF 200mm f2.8L IS USM nikel	£629	or £26 mth	EF 28-135mm f3.5-5.6 IS USM	£362.99	or £15 mth
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EF 35mm f1.4L USM	EF 35mm f1.4L USM	£162.99	or £11 mth	EF 300mm f4.0L IS USM	£1128	or £46 mth	EF 28-300mm f3.5-5.6L IS USM	£2129.99	or £87 mth
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EF 50mm f1.2L USM	EF 50mm f1.4 USM	£1268.99	or £52 mth	EF 400mm f5.6L USM	£1079	or £44 mth	EF 70-200mm f2.8L IS USM	£1529	or £62 mth
EF 50mm f1.4 USM	EF 50mm f1.8 II	£288.99	or £12 mth	EF 500mm f4.0L IS USM	£5399	or £219mth	EF 70-200mm f4.0L USM	£497	or £21 mth
EF-S 60mm f2.8 USM Macro	EF-S 60mm f2.8 USM Macro	£84.99	or £15 mth	EF 600mm f4.0L IS USM	£7099	or £287mth	EF 70-200mm f4.5-5.6 IS USM	£892.99	or £37 mth
MP-E65mm f2.8	EF 85mm f1.2L II USM	£814.99	or £33 mth	EF 800mm f5.6L IS USM	£9789	or £397mth	EF 70-300mm f4.5-5.6 DO IS USM	£399.99	or £17 mth
EF 85mm f1.2L II USM	EF 85mm f1.8 USM	£1768.99	or £72 mth	EF-S 10-22mm f3.5-4.5 USM	£632.99	or £26 mth	EF 75-300mm f4.0-5.6 IS	£197.89	or £10 mth
EF 85mm f1.8 USM	EF 100mm f2.0	£299	or £13 mth	NEW! EF-S 15-85mm f3.5-5.6 IS USM	£639	or £26 mth	EF 75-300mm f4.0-5.6 USM III	£229	or £10 mth
EF 100mm f2.0		£1094	or £45 mth	EF 16-35mm f2.8 mk2 USM	£1129.99	or £46 mth	EF 100-300mm f4.5 USM	£283.99	or £12 mth
		£371.99	or £16 mth	EF 17-40mm f4.0L USM	£596.99	or £25 mth	EF 100-400mm f4.5-5.6L IS USM	£1227	or £50 mth

Canon FLASH GUNS

RECOMMENDED

430 EX II **£139.99** or £16 mth

MR14 EX **£139.99** or £16 mth

580 EX II **£449** or £19 mth

220 EX **£139** or £16 mth

430 EX II Speedlite **£214** or £16 mth

580 EX II Speedlite **£364.99** or £19 mth

MR14 EX Macro II **£449** or £19 mth

MT-24 EX Macro II **£449** or £19 mth

Twin Lite Flash **£749** or £30 mth

Canon FILTERS prices start from...

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Softmat 1 Soft Focus **£63.61**

Canon ACCESSORIES

WFT-E2 Wireless **£699**

WFT-E3 Wireless **£799.99**

M30 Media 30GB Storage **£369.99**

Canon EXTENDERS

EF 1.4x Extender **£279.99** or £12 mth

EF 2x II Extender **£284.99** or £12 mth

Canon DIGITAL SLR ACCESSORIES

Canon EOS 450D	BG-E5	LP-E5	HL-E5	LC-E5	CBC-E5	ACK-E5	RS-60E3	RC-5	RC-1	Angle Finder C	EP-EX15	RF EF	DioSeries	CUP-EF	EW-1000B	EH-19L	IFC-450D4
	£119.00	£44.99	£29.35	£44.03	£89.00	£59.00	£12.87	£19.99	£19.99	£169	£19.99	£7.99	£6.49	£7.99	£22.99	£39.99	£36.69
Canon EOS 40D	BG-E2N	OSKE3	BP511	CB-SL	CA-PS400	CA-S70	ACK-E2	RS-80N3	TC80N3	LC-5	Angle Finder C	EP-EX15	RF EF	DioSeries	CUP-EF	EW-1000B	IFC-900D
	£149.49	£179.99	£89.49	£44.03	£105	£62.99	£58.71	£44.49	£129	£322.96	£169	£19.99	£8.49	£9.99	£6.49	£699	£29.99
Canon EOS 5D Mark II	BG-E6	LP-E6	Wide Strap L6	OSKE3	RC-5	CB-S70	RS80N3	TC80N3	LC-5	Angle Finder C	EP-EX15	RF EF	DioSeries	CUP-EF	EW-1000B	IFC-500D	
	£229.49	£71.49	£22.49	£179.99	£19.99	£36	£44.49	£129	£322.96	£169	£19.99	£8.49	£9.99	£6.49	£699	£799.99	£29.99
Canon EOS 1D Mark III	LP-E4	ACK-E4	LCE4	CB-S70	RS80N3	CB-TC80N	LCS	Angle Finder C	Antifog	Dioptics	Eyecup EG	Focus Screen	WFT-E2	OSKE3	Hand Strap E1	Wide Strap L6	IFC500U
	£119.99	£86.03	£377.45	£36	£44.49	£129	£322.96	£169	£28.08	£9.99	£13.84	£29.99	£699.00	£179.99	£24.99	£22.49	£29.99
Canon EOS 1D Mark IV	LP-E4	ACK-E4	LCE4	CB-S70	RS80N3	CB-TC80N	LCS	Angle Finder C	Antifog	Dioptics	Eyecup EG	Focus Screen	WFT-E2	OSKE3	Hand Strap E1	Wide Strap L6	IFC500U
	£119.99	£86.03	£377.45	£36	£44.49	£129	£322.96	£169	£28.08	£9.99	£13.84	£29.99	£699.00	£179.99	£24.99	£22.49	£29.99

Canon MULTIPLE FLASH SET UP

1. TTL Hot Shoe Adaptor 3 **£55.54**

2. TTL Distributor **£49.99**

3. Off Camera Shoe Adaptor **£19.53**

4. Connection Cord 0.6m length **£45**

5. Connection Cord 3m length **£48.93**

On Camera Accessories:

1. TTL Hot Shoe Adaptor 3 **£55.54**

2. TTL Distributor **£49.99**

3. Off Camera Shoe Adaptor **£19.53**

4. Connection Cord 0.6m length **£45**

5. Connection Cord 3m length **£48.93**

Off Camera Accessories:

6. Off Shoe Cord 3 **£48.93**

7. L Bracket SB-E2 **£169**

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Olympus E-620

E-620 BODY ONLY	£474 or £20mth
E-620 + 14-42mm lens	£581 or £24mth
E-620 + 25mm lens	£609 or £25mth
E-620 + 14-42mm + 40-150mm lens	£666 or £27mth



Sony A850

Full-frame DSLR shooting at a real-world price" – Sony press release 2009. The Sony Alpha A850 is a 24.6 megapixel full-frame DSLR that shares virtually all the major features of the flagship A900. The only differences obvious differences being 3fps continuous shooting and a slightly more compact viewfinder.

A850 BODY ONLY	£1648 or £67 mth
A850 + 28-75mm	£2054 or £84 mth



Panasonic G1

Panasonic G1
Despite its compact size, the G1 features a large 3.0" 460,000 dot swivelling LCD screen, "Live View" 60fps electronic viewfinder and 1.4x magnification and 14mm eye relief. NB. This is Micro Four Thirds system DSLR.

G1 +14-45 (Red, Blue or Black)

£462
or £19 mth



The NEW mirrorless Olympus E-P1
It's not a compact, it's not a DSLR – it's a pen! This compact, DSLR quality, hybrid device can record HD quality movies.

E-P1 Body Only	£549
E-P1 + 14-42mm	£574
E-P1 + 17mm	£659
E-P1 + 17mm + 14-42mm	£709
17mm pancake	£289
14-42mm	£289



We sell all the retro accessories for this model on our website!

OLYMPUS Olympus E-30 & E-3 Kits available on our site

E-30 Body Only	£723 or £30 mth	E-3 Body Only	£959 or £39 mth
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Sony A900

The Sony Alpha a900 is a full-frame 24.6 megapixel DSLR with a fast and accurate 9-point AF with 10 focus assist points, 5fps continuous shooting at full resolution and a high resolution 3" Xtra Fine LCD. The digital SLR camera also features an "Exmor" CMOS sensor, an expandable ISO 200-3200 range and Steady Shot inside. Steady Shot Inside is an enhanced in-body optical stabilisation system which delivers up to 4 steps of anti-shake correction.

A900
BODY ONLY **£1899**
or £77 mth



DMC-GH1 + 14-140 **£1074**

DMC-GH1 14-140 + DMW-MS1 Stereo Mic	£1074 or £44 mth
DMC-GH1+DMW-MS1 +8GB SD+HDMI Cable	£1129 or £46 mth



GF1	£444
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GF1 + 14-45mm	£584 or £24 mth
GF1 + 20mm	£669 or £28 mth

70-200mm f2.8 EX DG Macro Miki	\$644.99 or £27 mth
70-300mm f4.5-5.6 DL Macro Super DG	£124.99
NEW! 70-300mm f4.5-5.6 DG OS	£309.99 or £13 mth
100-300mm f4 EX IF DG	£1119.99 or £46 mth
120-300mm f2.8 APO EF IF HSM DG	£2389 or £97 mth
120-400mm f4.5-5.6 APO EF OS HSM	£594.99 or £25 mth
150-500mm f5-6.3 APO DG OS HSM	£698.99 or £29 mth
200-500mm f2.8 EX DG	£18999 or £770mth
300-800mm f5.6 EX DG APO HSM	£7249 or £294mth
2.0x APO DG Teleconverter	£218.99 or £10 mth
1.4x APO DG Teleconverter	£182.99

TAMRON LENSES	
NEW! 60mm f2 Macro	£439 or £18 mth
90mm SP Di Macro	£334.99 or £14 mth
180mm f3.5 AF SP Di	£694.99 or £29 mth
300mm f2.8 AF SP (Canon Fit)	£2449.99 or £100mth
10-24mm f3.5-4.5 Di II LD ASP IF	£378.99 or £16 mth
17-50mm f2.8 AF XR Di II LD ASP IF	£1529 or £14 mth
20-250mm f3.5-6.3 AF XR Di II	£359.99
18-250mm Di II	£378.99 or £16 mth
NEW! 18-270mm f3.5-6.3 Di II VC LD IF Macro	£448.99 or £19 mth
28-75mm f2.8 SP AF Di	£348.99 or £15 mth
28-80mm f3.5-5.6 AF	£93.99
28-200mm f3.8-5.6 AF XR Di ASP IF	£299.99 or £11 mth
28-300mm AF XR Di	£299.99 or £13 mth
28-300mm AF VC Di	£499.99 or £21 mth
55-200mm f4-5.6 AF Di II LD Macro	£104.99
70-200mm f2.8 SP Di (Canon Fit)	£459.99 or £19 mth
70-200mm f2.8 SP Di (Nikon, Sony, Pentax)	£594.99 or £25 mth
70-300mm f5-6.3 AF Di LD Macro 1:2	£129
200-500mm f5-6.3 SP AF Di	£854.99 or £35 mth

NEW! 60mm 12 Macro	E439 or E18 mtd
90mm SP Di Macro	E3349 or E14 mtd
180mm F3.5 AF SP Di	E6949 or E29 mtd
300mm F2.8 AF SP (Canon Fl)	2449.99 or E14 mtd
10-24mm F3.5-5.6 Di II ASP IF	E3789 or E16 mtd
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18-250mm F3.5-6.3 AF XR Di II	E159
18-250mm Di II	E3789 or E16 mtd
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80-75mm F3.5-5.6 AF	E93.90
28-200mm F3.8-5.6 AF XR Di ASP IF	E2489 or E11 mtd
28-300mm AF XR Di	E2999 or E13 mtd
28-300mm AF VC Di	E4699 or E21 mtd
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70-200mm F2.8 SP Di (Canon Fl)	E4539 or E19 mtd
70-200mm F2.8 SP Di (Nikon, Sony, Pentax)	E5949 or E25 mtd
70-300mm F5.6 AF Di LD Macro 1:2	E129
200-500mm F5.6-6.3 SP AF Di	E8549 or E35 mtd

16mm f2.8 Fisheye	E547	or £23 mth
20mm f2.8	E427	or £18 mth
28mm f2.8	E177	or £18 mth
NEW! 30mm f2.8 SAM Macro DT	E149	
50mm f1.4G	E1049	or £43 mth
50mm f1.4 AF	E282	or £12 mth
NEW! 50mm f1.8 SAM	E1349	
50mm f2.8 AF Macro (D)	E407	or £17 mth
85mm f1.2 ZA Planar T*	E1047	or £43 mth
100mm f2.8 Macro AF (D)	E498	or £21 mth
135mm f2.8 STF	E847	or £35 mth
300mm f2.8G	E4248	or £174mth
500mm 18 Reflex	E518	or £22 mth
50-165mm f3.5-5.6 DT AF (D) Lens	E187	or £17 mth
16-80mm f3.5-5.4 ZA VS T* DT	E547	or £23 mth
16-105mm f3.5-5.6	E427	or £18 mth
18-200mm f3.5-6.3 DT AF (D) Lens	E388	or £16 mth
18-250mm f3.5-6.3 Di II	E379.99	or £16 mth
24-70mm f2.8 AF	E1289	or £53 mth
NEW! 28-75mm f2.8 SAM	E599	or £25 mth
55-200mm f4.5-6.1 G	E189	
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100mm f2.8 AT-X Macro	E339.99	or £14mth
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11-16mm f2.8 AT-X PRO DX AF	E479.99	or £20mth
12-24mm f4 AT-X DX Lens	E419.99	or £18mth
12-24mm f4 AT-X AF PRO DX II	E474.99	or £20mth
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50-135mm f2.8 AT-X DX	E549.99	or £23mth
80-400mm f4.5-5.6 AT-X	E559	or £23mth

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100mm 12.8 D FA Macro SMC	E699	or £20 mth
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16-50mm 12.8 DA* ED	E779	or £32 mth
17-70mm 14 AL DA IF SDM	E500	or £21 mth
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NEW! 14-35mm f2.0 SWD ZUIKO Digital	<u>£1738</u>	or £71 mth
14-42mm EZ f3.5-5.6	<u>£289</u>	or £12 mth
14-54mm f2.8-3.5 ZUIKO Digital	<u>£423.99</u>	or £18 mth
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BOWENS GEMINI NEW ULTRA COMPACT GEMINI 200 & 400

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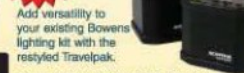
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Add versatility to your existing Bowens lighting kit with the restyled Travelpak.



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New Features include:
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• Auto Power Dump
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400 Head	was £279 now £259
200/200 Kit	was £259 now £229
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FAQ on our website

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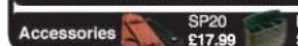
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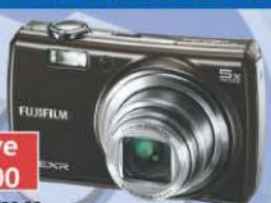


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Canon

Casio Exilim Pro EX-FC100



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CASIO

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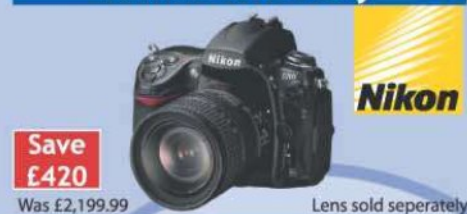


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Nikon D700 Body



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Lens sold separately

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Nikon

Description	was	Sale Price
EOS 1D Mark IV	£4,499.00	£3,999.99
EOS 50D + EF-S17-85mm IS (UB)	£1,499.99	£1,199.99
EOS 7D Body	£1,699.99	£1,199.99
EOS 7D + EF-S 18-135mm IS	£2,099.00	£1,469.98
EOS 7D + EF-S 15-85mm IS	£2,399.99	£1,729.99
EOS 5D Mark II Body	£2,689.99	£1,699.99
EOS 5D + 24-105mm f/4 L IS	£3,599.99	£2,299.99
PowerShot S90	£449.00	£349.00
PowerShot S90 + Tamrac 5415 case + 4GB SDHC	£474.98	£364.98
PowerShot G11	£569.00	£429.00
PowerShot G11 + Tamrac 5691 case + 4GB SDHC	£606.99	£449.99
BG-E6 Batt. Grip for EOS 5D Mk II	£274.99	£219.99
BG-E7 Batt. Grip for EOS 7D	£189.99	£149.99
WFT-E5B Wireless transmitter (7D)	£549.99	£449.99
EF 135mm f/2.0L USM	£1,279.99	£879.99
EF-S 15-85mm f/3.5-5.6 IS USM (UB)	£849.99	£499.99
EF-S 17-85mm f/4.0-5.6 IS USM (UB)	£599.99	£269.99
EF-S 18-55mm f/3.5-5.6 - Non IS (UB)	£149.99	£59.99
EF-S 18-55mm f/3.5-5.6 IS (UB)	£209.99	£99.99
EF-S 18-135mm f/3.5-5.6 IS (UB)	£529.99	£269.99
EF 24-105mm f/4.0L IS USM (WB)	£1,329.99	£739.99
EF-S 55-250mm f/4-5.6 IS	£309.99	£187.99
EF 70-300mm f/4.0-5.6 IS USM (WB)	£609.99	£379.99
FS 72U Filter (2)	£169.99	£109.99
Speedlite 270EX	£149.99	£107.99
Legria HF 510 32GB Flash HD	£1,549.99	£799.99
XHA15 Pro HDV 1080i Camcorder	£3,449.00	£2,999.00
LV 7275 Video Projector (1)	£1,173.65	£629.99
LV 7370 Video Projector (1)	£1,472.69	£879.99
LV 7375 Video Projector (1)	£1,656.87	£879.99
18 x 50 IS All weather binos (4)	£1,579.99	£999.99

(UB) = Unboxed from Kit
(WB) = White Box - Split from Kit

Description	was	Sale Price
Exilim Pro EX-F1	£649.99	£397.99
Exilim Pro EX-FH20	£449.99	£199.99
Exilim Pro EX-FC100 Black / White	£299.99	£149.99
Exilim Pro EX-FS10 Red/Grey/Blue	£289.99	£129.99
Exilim EX-Z400 Brown/Pink/Silver	£249.99	£129.99
Exilim EX-Z1080 Pink (1 demo)	£166.37	£59.99
Exilim EX-Z29 Pink (1)	£129.99	£69.99
NP 50 Lithium Ion Battery	£34.25	£25.00
NP 50 Lithium Ion Battery (5)	£34.25	£25.00
Casio Soft Case for Exilim Z30/50/57(14)	£24.46	£4.00
EX-FH Case1 Nylon Case for FH-20 (24)	£38.99	£19.49
EX-ZCase 1 Soft Leather Case (2)	£19.99	£5.00
EX-ZCase2 for Exilim Zoom Cameras (2)	£19.56	£7.50
EX-ZCase 3 Exilim Soft Case (31)	£19.99	£5.00
EX-SCase-2 Case for S500/S600 (12)	£19.56	£5.00
ESC-150BK Leather Case for EX - F1	£34.99	£17.49
EX-CASEBD1 for EX Z Series (72)	£14.67	£5.00
EX-CASEBD15 for FC-100 (30)	£24.99	£9.99
USB Cradle for Z30/Z40 (1)	£29.35	£9.99
Cleaning Kit (17)	£5.86	£2.99
Camlink Photo-Video Tripod	£29.99	£14.99
Casio EX-ZCaseC Blue Semi-Hard Case for		
S770/Z1050/Z75/Z100/Z700	£9.99	£4.99
Kowa Camera support for EX-F1	£187.65	£149.99
Kowa Adaptor for EXFC100 TSN-DA100	£187.04	£139.99

Camlink Photo Video Tripod



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D90 Body	£849.99	£619.99
D300S Body	£1,499.99	£1,169.99
D300S + MB D10 Grip	£1,836.98	£1,399.98**
D300S + AF-S 10-24mm f/3.5-4.5G DX ED	£2,299.98	£1,699.98
D300S + 18-200 f/3.5-5.6 G ED VR II	£2,229.98	£1,699.98**
D3s Body	£4,199.99	£3,849.99
Coolpix L20 (Black or Red)	£129.99	£89.99
EN-EL9 Battery for D5000	£54.99	£39.99
MH18 A Quick charger for EN-EL3	£45.99	£34.99
CS-L01 case for Coolpix L18/L20	£19.99	£9.99
CS-POS Black Case for Coolpix P90	£32.99	£9.99
TC-E3ED Teleconverter Lens (2)	£232.99	£129.99
Camera Control Pro 2	£168.99	£129.99
Capture NX2	£168.99	£99.99
SF-210 Slide Feeder for Coolscan 5000	£698.99	£499.99
AF-S 105mm f/2.8G VR IF-ED Micro	£749.99	£599.99
AF-S 10-24mm f/3.5-4.5G DX ED	£799.99	£679.99**
AF-S DX 16-85mm f/3.5-5.6G ED VR	£549.99	£439.99
AF-S DX 18-55mm f/3.5-5.6G VR (WB)	£179.99	£119.99
AF-S 18-105mm f/3.5-5.6G ED VR	£279.99	£180.00
AF-S 18-200mm f/3.5-5.6 IF ED DX VR(3)	£679.99	£499.00**
AF-S 55-200mm f/4-5.6 VR DX	£299.99	£229.99
AF-S 70-200mm f/2.8 G (IF) VR ED II	£1,999.99	£1,899.99
TC-17E II 1.7x AF-S Teleconverter	£379.99	£299.99
TC-20E II 2.0x AF-S Teleconverter	£379.99	£299.99
MC-35 GPS Adapter Cord	£112.99	£79.99
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8x21 Sprint 1v Black Binoculars	£89.99	£39.99
8 x 25 CF Travelite V Binocular	£159.99	£69.99
7x50 IF WP Compass (2)	£499.99	£199.99
Field Scope III Body Straight + Case	£519.99	£299.99
Field Scope III Angled + Case (2)	£569.99	£349.99
Spotting Scope RA III WP 65mm Grey	£279.99	£169.99
Spotting Scope RA III WP 65mm Green	£279.99	£169.99
Spotting Scope RA III WP 82mm Grey/Olive	£399.99	£249.99
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PENTAX

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K-7 Body	£1,199.99	£899.99
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Optio E80 Silver / Black	£89.99	£69.99
Optio P80 Black / White / Green	£149.99	£119.99
Optio WS80 - Available in 4 Colours	£149.99	£109.99
D-BG2 Grip for K10D & K20D (8)	£224.99	£89.99
D-BG3 Grip for K200D (4)	£71.99	£49.99
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16-45mm f/4 ED AL SMC	£369.99	£229.99
17-70mm SMC DA f/4 AL IF SDM	£699.99	£449.99
18-55mm f/3.5-5.6 DA AL SMC (16)	£219.99	£30.00
18-55mm f/3.5-5.6 DA AL II (16)	£219.99	£50.00
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SLR Multi Bag	£23.99	£9.99
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8x21 Jupiter III Black Metallic Binoculars	£49.99	£39.99
6.5x21 Papilio Binoculars	£139.99	£99.99
8.5x21 Papilio Binoculars	£149.99	£109.99

ANSMANN

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Camera Grip for Nikon D80 (4)	£139.96	£79.95

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10.2" Digiframe (3)	£149.99	£79.99
8" Digiframe 8008 (1)	£127.22	£59.99

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Hard Suit 15"W Black/Grey H515W-002 (5)	£79.99	£39.99
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52mm SHMC Pro 1D Circular Polarizing	£83.00	£39.99
55mm SHMC Pro 1D Protector (42)	£38.00	£14.99
62mm G Sky Light (26)	£22.00	£7.99
67mm SHMC Pro 1D Sky Light (2)	£49.90	£24.90



Hi Ti Photo shuttle printer (2)	£119.99	£49.99
Hi Ti P510K Event Wireless Printer	£2,100.09	£1,599.99



Giga Vu Sonic 80GB	£359.00	£299.00
Giga Vu Sonic 120GB	£389.00	£319.00
Giga Vu Sonic 160GB	£439.00	£369.00
Giga Vu Sonic 250GB	£499.00	£379.00



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Metz Ni MH Battery pack 76-56 (12)	£89.99	£69.99

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VPC-HD2000 Digital Black Camcorder	£549.99	£349.99
Eneloup Overnight Charger + 4 x AA	£24.99	£19.99
Eneloup Overnight Charger + 4 x AA	£24.99	£19.99

SLIK

Pro 500EZ with SH707E panhead	£229.00	£79.99
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Easi-Pod (13)	£76.99	£39.99

Tamrac 5564 Explorer 400



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Jobo Digital Frames

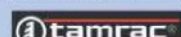


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24mm f/1.8 EX DG Macro (4/3) (1)	£499.99	£349.99
30mm f/1.4 EX DC (4/3) (1)	£479.99	£339.99
150mm f/2.8 EX DG HSM Macro (4/3) (1)	£699.99	£499.99
15-30mm f/3.5-4.5 DG (Sigma AF) (1)	£599.99	£259.99
18-50mm f/3.5-5.6 DC (Sigma) (1)	£119.99	£49.99
28-300mm f/3.5-6.3 DG Macro (Canon)	£329.99	£234.99
50-150mm f/2.8 II EX DC HSM (Sigma) (1)	£699.99	£449.99
24-70 f2.8 IF EX DG HSM (Sony) (1)	£899.99	£699.99
55-200mm f/4-5.6 DC (Canon)	£139.99	£99.99
70-300mm f4-f5.6 APO DG Macro (Sigma)	£229.99	£156.99
100-300mm f/4 EX IF DG APO (Canon) (1)	£1,399.99	£999.99
200-500mm f/2.8 APO EX DG (Nikon) (1)	£23,999.00	£15,999.00



5546 Adventure 6 - Red / Grey	£60.00	£39.99
5550 Adventure 10 - Red (10)	£189.99	£89.99
5585 Expedition 5x Backpack (13)	£139.99	£79.99
5602 System 2 in Black(8) or Blue(3)	£40.00	£19.99
5586 Expedition Backpack (4)	£160.00	£89.99
MX 5380 MAS Lencase XL (21)	£17.00	£9.99
5684 Digital Zoom 4 Blue (2)	£40.00	£28.00
Photo Trail Backpack Black 767 (9)	£250.00	£110.00
Summit Photo Backpack Black 777 (4)	£320.00	£120.00
Super Pro 19 Black 619 (2)	£250.00	£150.00

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Velbon

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EPSON

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At Premier Ink Supplies, we stock two types of cartridges for Epson printers - **Originals**, which are made by Epson, and **Compatibles**, which are made by a UK company called **Jet Tec**. Using **Jet Tec Compatibles** is a way of saving money, without compromising on the quality of your prints. Here're the results from two independent ink tests that agree...

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- Computer Upgrade Magazine



Cartridge Code:	Originals:	Jet Tec Compatibles:	Suitable EPSON Printers:
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T007 Black	£22.99 16ml	£3.99 20ml, 3 for £10.99	Photo 790, 870, 890, 895, 900, 915, 1290
T008 Colour	£18.99 46ml	£4.99 50ml, 3 for £13.99	Photo 790, 870, 890, 895, 915
T009 Colour	£24.99 66ml	£4.99 70ml, 3 for £13.99	Photo 900, 1270, 1290
T026 Black	£19.99 16ml	£3.99 20ml, 3 for £10.99	Photo 810, 830, 830u, 925, 935
T027 Colour	£22.99 46ml	£4.99 50ml, 3 for £13.99	
T036 Black	£9.99 10ml	£3.99 13ml, 3 for £10.99	C42, C44, C46
T037 Colour	£11.99 25ml	£4.99 31ml, 3 for £13.99	
T040 Black	£19.99 17ml	£3.99 20ml, 3 for £10.99	C62, CX3200
T041 Colour	£19.99 37ml	£4.99 46ml, 3 for £13.99	
T050 Black	£19.99 15ml	£2.99 16ml, 3 for £7.99	440, 460, 660, Photo 700, 750, 1200
T051 Black	£19.99 24ml	£2.99 26ml, 3 for £7.99	740, 760, 800, 850, 860, 1160
T052 Colour	£19.99 35ml	£3.99 39ml, 3 for £10.99	440, 640, 660, 740, 760, 1160
T053 Colour	£19.99 43ml	£3.99 48ml, 3 for £10.99	Photo 700, 750
T0331-336 Set of 7	£102.99	£29.99 , 3 sets for £87.99	Photo 950, 960
T0331/2/3, each	£14.99 17ml	£4.99 21ml, 3 for £13.99	
T0334/5/6, each	£14.99 17ml	£4.99 21ml, 3 for £13.99	Photo 2100
T0341-347 Set of 7	£119.99	Not Available.	
T0341/8, each	£14.99 17ml	Not Available.	
T0342/3/4, each	£17.99 17ml	Not Available.	
T0345/6/7, each	£17.99 17ml	Not Available.	
T0441-454 Set of 4	£40.99	£14.99 , 3 sets for £42.99	C64, C66, C68, C86, CX3600/3650, CX6400, CX6600
T0441 Black	£17.99 13ml	£4.99 21ml, 3 for £13.99	R200, R220, R300, R320, R340
T0452/3/4, each	£9.99 8ml	£3.99 21ml, 3 for £10.99	RX500, RX600, RX620, RX640
T0481-486 Set of 6	£61.99	£19.99 , 3 sets for £56.99	Photo R800, R1800
T0481/2/3, each	£13.99 13ml	£3.99 21ml, 3 for £10.99	
T0484/5/6, each	£13.99 13ml	£3.99 21ml, 3 for £10.99	
T0540-549 Set of 8	£102.99	£35.99 , 3 sets for £99.99	
T0540 Gloss	£7.99 13ml	£3.99 21ml, 3 for £13.99	
T0541/2/3/4, each	£13.99 13ml	£4.99 21ml, 3 for £13.99	
T0547/8/9, each	£13.99 13ml	£4.99 21ml, 3 for £13.99	
T0551-554 Set of 4	£29.99	£14.99 , 3 sets for £42.99	Photo R240, R245, RX420, RX425, RX520, RX525
T0551 Black	£8.99 8ml	£4.99 21ml, 3 for £10.99	
T0552/3/4, each	£8.99 8ml	£3.99 21ml, 3 for £10.99	Photo R2400
T0591-599 Set of 8	£94.99	Check Website.	
T0591/2/3, each	£11.99 13ml	Check Website.	
T0594/5/6, each	£11.99 13ml	Check Website.	
T0597/8/9, each	£11.99 13ml	Check Website.	
T0611-614 Set of 4	£29.99	£14.99 , 3 sets for £42.99	D68, D88, DX3800/3850, DX4200/4250, DX4800/4850
T0611 Black	£8.99 8ml	£4.99 21ml, 3 for £13.99	
T0612/3/4, each	£8.99 8ml	£3.99 21ml, 3 for £10.99	
T0711-714 Set of 4	£29.99	£14.99 , 3 sets for £42.99	S20, S21, SX100/105/110/115/200/205/210/215
T0711 Black	£8.99 7.4ml	£4.99 13ml, 3 for £13.99	SX400/405/415/515, D78/92/120, B40W, BX300
T0712/3/4, each	£8.99 5.5ml	£3.99 13ml, 3 for £10.99	DX4000/4400/5000/6000/7000/7400/8400/9400
T0791-796 Set of 6	£70.99	Check Website.	Photo 1400
T0791/2/3, each	£11.99 10ml	Check Website.	
T0794/5/6, each	£11.99 10ml	Check Website.	
T0801-806 Set of 6	£45.99	£19.99 , 3 sets for £57.99	Photo P50, R265, R285, R360
T0801/2/3, each	£8.99 7.4ml	£3.99 13ml, 3 for £10.99	RX560, RX585, RX685
T0804/5/6, each	£8.99 7.4ml	£3.99 13ml, 3 for £10.99	PX650, PX700/710W, PX800/810FW
T0870-879 Set of 8	£76.99	Check Website.	Photo R1900
T0870 Gloss	£7.99 11.4ml	Check Website.	
T0871/2/3/4, each	£9.99 11.4ml	Check Website.	
T0877/8/9, each	£9.99 11.4ml	Check Website.	
T0961-969 Set of 8	£78.99	Not Available.	Photo R2880
T0961/2/3, each	£9.99 11.4ml	Not Available.	
T0964/5/6, each	£9.99 11.4ml	Not Available.	
T0967/8/9, each	£9.99 11.4ml	Not Available.	
T5591-6 Set of 6	£61.99	Not Available.	Photo RX700
T5591/2/3, each	£11.99 13ml	Not Available.	
T5594/5/6, each	£11.99 13ml	Not Available.	

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T6051/6052/6053/6054/6055/6056/6057/6138/6059 110ml	£44.99
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EPSON Stylus Pro 7800, 7880, 9800:	
T6021/6022/6023/6024/6025/6026/6027/6118/6029 110ml	£44.99
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BCI6 B/C/M/Y 15ml	£2.99
BCI6 PC/PM/R/G 15ml	£2.99
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CL18 Black 15ml	£4.99
CL18 B/C/M/Y 15ml	£4.99
CL18 PC/PM 15ml	£4.99
PGI520 Black 19ml	£5.99
CL1521 B/C/M/Y/GY 9ml	£4.99
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BCI15 Black (2 pack)	£4.99
BCI15 Colour (2 pack)	£5.99
BCI24 Black 9ml	£1.99
BCI24 Colour 16ml	£2.99
PG37 Black 12ml	£9.99
PG50 Black 28ml	£12.99
CL38 Colour 12ml	£12.99
CL51 Colour 24ml	£14.99

Canon Originals

BCI16 Colour (2 pack)	£21.99
BCI3e Black 26ml	£10.99
BCI3e C/M/Y 13ml	£9.99
BCI6 B/C/M/Y 13ml	£9.99
BCI6 PC/PM/R/G 13ml	£9.99
PGI5 Black 26ml	£12.99
CL18 B/C/M/Y 13ml	£11.99
CL18 PC/PM/R/G 13ml	£11.99
PGI7 Black 25ml	£11.99
PGI8 Clear 19ml	£10.99
PGI8 PB/MB/C/M/Y 14ml	£10.99
PGI9 PC/PM/R/G/GY 14ml	£9.99
PGI520 Black 19ml	£8.99
CL1521 B/C/M/Y/GY 9ml	£12.99
PG37 Black 11ml	£15.99
PG40 Black 16ml	£22.99
PG50 Black 22ml	£24.99
PG510 Black 9ml NEW	£15.99
PG512 Black 15ml NEW	£16.99
CL38 Colour 9ml	£19.99
CL41 Colour 12ml	£26.99
CL51 Colour 12ml	£19.99
CL52 Photo 21ml	£15.99
CL511 Colour 9ml NEW	£15.99
CL513 Colour 13ml NEW	£12.99
KP-36IP Ink & Paper	£29.99
KP-108IP Ink & Paper	£29.99

Many more in stock!

Dell Compatibles	
Series 1 Black (T0529)	£11.99
Series 1 Black (T0530)	£12.99
Series 5 Black (M4640)	£11.99
Series 5 Black (M4646)	£12.99

Many more in stock!



HP Compatibles

No.15 Black 46ml	£4.99
No.21 Black 20ml	£8.99
No.22 Colour 21ml	£11.99
No.27 Black 24ml	£9.99
No.28 Colour 24ml	£12.99
No.45 Black 45ml	£4.99
No.56 Black 24ml	£9.99
No.57 Colour 24ml	£12.99
No.58 Photo 24ml	£12.99
No.78 Colour 45ml	£9.99
No.88XL Black 58ml	£9.99
No.88XL C/M/Y 17ml	£8.99
No.110 Colour 12ml	£10.99
No.336 Black 10ml	£7.99
No.337 Black 24ml	£10.99
No.338 Black 24ml	£10.99
No.339 Black 34ml	£12.99
No.342 Colour 12ml	£10.99
No.343 Colour 21ml	£12.99
No.344 Colour 21ml	£14.99
No.348 Photo 21ml	£12.99
No.363 Black 20ml	£6.99
No.363 C/M/Y/PC/PM 8ml	£4.99
No.363 Set of 6	£24.99

HP Originals

No.21 Black 5ml	£13.99
No.22 Colour 5ml	£15.99
No.38 PB/MB/GY 27ml	£26.99
No.38 C/M/Y/PC/PM 27ml	£26.99
No.56 Black 19ml	£16.99
No.57 Colour 17ml	£24.99
No.58 Photo 17ml	£22.99
No.100 Grey 15ml	£22.99
No.110 Grey 5ml	£18.99
No.300 Black 4ml	£11.99
No.300 Colour 4ml	£13.99
No.336 Black 5ml	£13.99
No.337 Black 11ml	£17.99
No.338 Black 11ml	£17.99
No.339 Black 21ml	£24.99
No.342 Colour 5ml	£15.99
No.343 Colour 5ml	£18.99
No.344 Colour 14ml	£26.99
No.348 Photo 13ml	£22.99
No.350 Black 4.5ml	£13.99
No.350XL Black 25ml	£27.99
No.351 Colour 3.5ml	£15.99
No.351XL Colour 14ml	£29.99
No.363 Black 6ml	£13.99
No.363 C/M/Y/PC/PM	£8.99
No.363 Set of 6	£39.99
No.364 Black 6ml	£8.99
No.364 PB/C/M/Y 3ml	£7.99
No.901 Black 4ml	£11.99
No.901 Colour 9ml	£16.99

Many more in stock!



Lexmark Compatibles

No.1 Colour	£10.99
No.2 Colour	£11.99
No.3 Black	£14.99
No.16 Black	£10.99
No.17 Black	£9.99
No.26 Colour	£12.99
No.27 Colour	£11.99
No.31 Photo	£11.99
No.32 Black	£9.99
No.33 Colour	£11.99
No.34 Colour	£11.99
No.35 Colour	£12.99

Lexmark Originals

No.1 Colour	£16.99
No.14 Black	£16.99
No.15 Colour	£18.99
No.17 Black	£13.99
No.23 Black	£14.99
No.24 Colour	£16.99
No.27 Colour	£14.99
No.28 Black	£13.99
No.29 Colour	£14.99
No.31 Photo	£24.99
No.32 Black	£15.99
No.33 Colour	£17.99
No.34 Black	£20.99
No.35 Colour	£24.99
No.36 Black	£16.99
No.37 Colour	£18.99
No.43 Colour	£22.99
No.44 Black	£16.99

Many more in stock!

Brother Compatibles

LC900 Black	£3.99
LC900 C/M/Y	£2.99
LC900 Set of 4	£11.99
LC970 Black	£3.99
LC970 C/M/Y	£2.99
LC970 Set of 4	£11.99
LC1000 Black	£3.99
LC1000 C/M/Y	£2.99
LC1000 Set of 4	£11.99
LC980 / 1100 Black	£3.99
LC980 / 1100 C/M/Y	£2.99
LC980 / 1100 Set of 4	£11.99

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MEMORY



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2GB Invo8, Standard	£6.99
2GB Sandisk, Standard	£7.99
2GB Sandisk, Ultra II	£10.99
4GB Kingston, Class 4	£8.99
4GB Invo8, Class 6	£9.99
4GB Sandisk, Standard	£11.99
4GB Sandisk, Ultra II	£14.99
4GB Kingston, Class 4	£17.99
8GB Invo8, Class 6	£16.99
8GB Sandisk, Standard	£19.99
8GB Sandisk, Ultra II	£24.99
8GB Sandisk, Extreme III	£26.99
16GB Kingston, Class 4	£32.99
16GB Invo8, Class 6	£29.99

MicroSD & MicroSDHC	
1GB Kingston, Standard	£2.99
2GB Kingston, Standard	£6.99
4GB Kingston, Class 4	£9.99

Compact Flash	
1GB Kingston, Standard	£9.99
1GB Transcend, 133X	£13.99
1GB Kingston, Standard	£12.99
2GB Invo8, 100X	£10.99
2GB Sandisk, Ultra II	£13.99
4GB Kingston, Standard	£14.99
4GB Invo8, 100X	£13.99
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4GB Sandisk, Extreme III	£27.99
8GB Kingston, Standard	£20.99
8GB Invo8, 100X	£19.99
8GB Transcend, 133X	£24.99
8GB Sandisk, Ultra II	£29.99
8GB Sandisk, Extreme III	£42.99
16GB Kingston 133X	£42.99
16GB Invo8, 100X	£35.99
16GB Transcend, 133X	£47.99
16GB Sandisk, Extreme III	£67.99

xD Picture Cards	
256MB Fuji	£9.99
1GB Olympus	£11.99
2GB Olympus	£15.99

Memory Stick Pro Duo	
2GB MS Pro Duo	£12.99
4GB MS Pro Duo	£19.99

Smart Media	
128MB Samsung	£29.99

USB Pen Drives	
2GB Kingston DataTraveler	£6.99
4GB Kingston DataTraveler	£9.99
8GB Kingston DataTraveler	£18.99
16GB Kingston DataTraveler	£32.99

Memory Cases	
A range of protective shock-resistant rubber lined memory card cases to keep your memory cards safe and secure.	
Vanguard 3D 4 cards, with keychain	£2.99
Kenro MC5 2 cards, 8 AA batteries	£6.99

Battery Grips	
A range of professional battery grips from Hahnel. All can take two Li-ion batteries for double the battery power. AA battery compartment and/or vertical shutter release and/or infrared remote, depending on model.	
For Canon 30/40/50D: +1x BP-511: £11.99 +2x BP-511: £23.99	
For Canon 350/400D: +1x NB-2L: £6.99 +2x NB-2L: £7.99	
For Canon 450/500/1000D: +1x LP-E5: £81.99 +2x LP-E5: £93.99	
For Nikon D40/D60: +1x EN-EL3: £74.99 +2x EN-EL3: £83.99	
For Nikon D60/D90: +1x EN-EL3: £104.99 +2x EN-EL3: £119.99	
For Nikon D300/D700: +1x EN-EL3: £154.99 +2x EN-EL3: £169.99	
For Sony A200/A350: +1x EN-EL3: £88.99 +2x EN-EL3: £107.99	

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For Canon 350/400D: +1x NB-2L: £6.99 +2x NB-2L: £7.99	
For Canon 450/500/1000D: +1x LP-E5: £81.99 +2x LP-E5: £93.99	
For Nikon D40/D60: +1x EN-EL3: £74.99 +2x EN-EL3: £83.99	
For Nikon D60/D90: +1x EN-EL3: £104.99 +2x EN-EL3: £119.99	
For Nikon D300/D700: +1x EN-EL3: £154.99 +2x EN-EL3: £169.99	
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Camera Batteries
A comprehensive range of rechargeable Li-ion batteries. Manufactured by respected independent battery manufacturers Energizer and Duracell. All batteries come with a 2 year guarantee.

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NB-2L/LH for Canon	£9.99
NB-3L for Canon	£9.99
NB-4L for Canon	£9.99
NB-5L for Canon	£9.99
NB-6L for Canon	£9.99
NB-7L for Canon	£12.99
BP-511 for Canon	£12.99
LP-E5 for Canon	£12.99
NP20 for Casio	£9.99
NP40 for Casio	£9.99
NP60 for Casio	£9.99
NP40 for Fuji	£9.99
NP45 for Fuji	£9.99
NP50 for Fuji	£9.99
NP60 for Fuji	£9.99
NP70 for Fuji	£9.99
NP80 for Fuji	£9.99
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EN-EL2 for Nikon	£9.99
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EN-EL5 for Nikon	£9.99
EN-EL7 for Nikon	£19.99
EN-EL8 for Nikon	£9.99
EN-EL9 for Nikon	£12.99
EN-EL10 for Nikon	£9.99
EN-EL11 for Nikon	£9.99
EN-EL12 for Nikon	£9.99
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LI40B/L42B for Olympus	£9.99
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CGA-S007 for Panasonic	£9.99
CGA-S008 for Panasonic	£9.99
D-Li8 for Pentax	£9.99
D-Li50 for Pentax	£12.99
D-Li78 for Pentax	£9.99
DB60 for Ricoh	£9.99
DB70 for Ricoh	£9.99
SLM-1137D for Samsung	£9.99
SLM-1674 for Samsung	£12.99
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NP-FM55H for Sony	£19.99
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4GB Kingston, Class 4	£9.99

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1GB Kingston, Standard	£12.99
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SQUARE FILTERS

P-Type Filter System

The P-Type square/rectangular filter system consists of three parts:
1) An adapter ring that screws onto the front of your lens
2) A filter holder clips onto the ring
3) One or more P-Type (84mm wide) filters



P-Type Adapter Rings

49mm Adapter Ring	£4.99
52mm Adapter Ring	£4.99
55mm Adapter Ring	£4.99
58mm Adapter Ring	£4.99
62mm Adapter Ring	£4.99
67mm Adapter Ring	£4.99
72mm Adapter Ring	£4.99
77mm Adapter Ring	£4.99
82mm Adapter Ring	£4.99

P-Type Holders

Holder Standard	£5.99
Holder Wide Angle	£9.99
Holder Modular	£9.99
Hood Bellows	£34.99
A to P-Type Adapter	£9.99

P-Type Bellows Hood

A new design of Bellows Hood that slots into the front slot of a standard P-Type Holder.
£34.99

P-Type Filter Wallet

A smooth cushioned filter wallet, to protect and store up to 8 P-Type filters.
£9.49

We also stock Z-Pro (100mm) and A-Type (67mm) filters, holders and adapter rings

P-Type Neutral Density Filter Kit £42.99

Neutral Density filters have a multitude of uses - from increasing detail in landscapes and reducing over-exposed skies, to creating stunning motion scenes by reducing shutter speeds. Here's a kit which includes all the popular ND filters, and everything you need to get started! The kit contains: 1x ND2 Filter, 1x ND2 Soft Graduated Filter, 1x ND4 Filter, 1x ND4 Soft Graduated Filter, 1x P-Type Filter Holder, 1x P-Type Adapter Ring of your choice (49-82mm). Just £39.95 - saving £6 on the individual prices.

LENS HOODS & CAPS

Bayonet-Fit Lens Hoods



A comprehensive range of aftermarket matt black bayonet-fit lens hoods compatible with Canon and Nikon lenses.

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ET-60 Canon 75-300/4-5.6	£9.99
ET-65B Canon 70-300/4-5.6	£9.99
ET-65H Canon 85/1.8	£9.99
ET-67 Canon 100/2.8 Macro	£9.99
ET-67B Canon 60/2.8	£9.99
EW-60C Canon 18-55 IS	£7.99
EW-63H Canon 28/1.8, 28-105	£9.99
EW-73B Canon 17-85 IS	£9.99
EW-78B Canon 17-85 IS	£9.99
EW-78B Canon 28-135 IS	£9.99
EW-78D Canon 18-200 IS	£9.99
EW-83E Canon 17-40/4.0	£12.99
EW-83J Canon 17-55/2.8	£12.99
HB-25 Nikon 24-85, 24-120	£12.99
HB-32 Nikon 18-105, 18-135	£7.99
HB-37 Nikon 55-200 VR	£7.99
HB-45 Nikon 18-55 VR	£7.99

This is just a sample, more in stock!

Screw-Fit Lens Hoods

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55mm Shaped Petal Hood	£6.99
58mm Shaped Petal Hood	£6.99
62mm Shaped Petal Hood	£7.99
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77mm Shaped Petal Hood	£9.99
82mm Shaped Petal Hood	£11.99
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52mm Rubber Hood	£3.99
55mm Rubber Hood	£3.99
58mm Rubber Hood	£3.99
62mm Rubber Hood	£4.99
67mm Rubber Hood	£4.99
72mm Rubber Hood	£5.99
77mm Rubber Hood	£5.99

A comprehensive range of aftermarket matt black bayonet-fit lens hoods compatible with Canon and Nikon lenses.

46mm Rubber Hood	£3.99
52mm Rubber Hood	£3.99
55mm Rubber Hood	£3.99
58mm Rubber Hood	£3.99
62mm Rubber Hood	£4.99
67mm Rubber Hood	£4.99
72mm Rubber Hood	£5.99
77mm Rubber Hood	£5.99

Lens Caps

30mm, 37mm, 40mm, 43mm,
46mm, 49mm, 52mm, 55mm,
58mm, 62mm, 67mm, 72mm,
77mm, 82mm, 86mm, 95mm

£3.99 each

We also stock a range of body caps and rear lens caps for Canon, Nikon,



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FLASH DIFFUSERS

Inverted Dome Pro Flash Diffuser Set

Comprising a clear vinyl body that simply slips onto the head of the flash gun, and an inverted frosted dome that clips onto the front.

In addition to diffusing the flash directly hitting your subject, the inverted dome spreads light evenly through the sides of the clear vinyl body, lighting up the surrounding environment, thus producing a natural soft daylight effect. Especially useful for shooting interiors and portraits, and is a firm favourite with wedding photographers.

Supplied with four domes - neutral, yellow, amber and blue, giving you a full range of natural, cool, or warm-up tones. Available in four sizes, to fit the heads of most flash guns.

Size 1: 62-65 x 39-42mm Nikon SB600, SB800, etc
Size 2: 64-68 x 35-38mm Canon 420EX, 430EX, etc
Size 3: 68-72 x 46-49mm Nikon SB26, 27, 28, etc
Size 4: 73-77 x 46-49mm Canon 550EX, 580EX, etc

£29.95

Bounce Flash Diffuser

These popular, simple opaque plastic diffusers simply fit onto the front of your flash gun, creating a diffused bare bulb effect with even coverage. Huge range available for Canon, Nikon, Sony, Olympus, Pentax, Metz & Nissin. Below is just a sample of the range:

**Canon 270EX / 380EX / 420EX
Canon 430EX / 430EXII / 550EX
Nikon SB600 / SB800 / SB900
Nikon SB24 / SB25 / SB26 / SB28
Sony: HVL-F42AM / HVL-F58AM, Metz: 48AF1 / 58AF1
Nissin: Di466 / Di622 / Di866, Pentax: AF-540FGZ**

£10.95

Camera Built-in Flash Diffuser Set

A flash diffuser that slots onto the camera hotshoe, and mounts a contoured diffuser plate in front of the built-in flash on SLR cameras. Not compatible with Sony cameras.

Height adjustable, and supplied with neutral, amber, and blue diffuser plates.

£9.95

RING FLASH

Marumi DRF14 Ring Flash

The highly-acclaimed Marumi Ring Flash is a true ring flash - it consists of a main control unit and a separate ring light which connects to the lens filter thread. This unit is ideal for Macro/Close-up photography due to the flash light being positioned directly between the camera lens and subject for even illumination. The flash has a 14m/ISO100 guide number and features auto TTL exposure. The lens mount is 52mm, step-up rings are also supplied for 55mm, 58mm, 62mm and 67mm fittings. Available in Nikon Fit, with TTL metering and Canon Fit, with E-TTL and E-TTL II metering.

£109.95

FLASH GUNS

Nissin SPECIAL OFFER

Nissin Di466 Speedlite (GN:33)

An advanced and versatile flash gun, with a guide number of 33m/ISO100, 46m/ISO200 at 1/160sec. Featuring the latest TTL flash control technology, specification includes adjustable bounce flash head, wide angle diffuser and catch light reflector, wireless remote slave flash on manual mode and energy saving auto-off circuit.

Available in Nikon Fit, with TTL metering and Canon Fit, with E-TTL and E-TTL II metering.
RRP: £149.95 Save: £59.00

£90.95

TWENTY FREE AA BATTERIES

Nissin Di622 Speedlite (GN:44)

An impressively powerful flash gun, with a guide number of 44m/ISO100, 62m/ISO200 at 1/160sec. Incredible specification, including bounce and swivel flash head, wide angle diffuser and catch light reflector, wireless slave flash with power ratio, active AF assist light and energy saving auto-off circuit.

Available in Nikon Fit, with TTL metering and Canon Fit, with E-TTL and E-TTL II metering.
RRP: £169.95 Save: £67.00

£102.95

TWENTY FREE AA BATTERIES

Nissin Di866 Speedlite (GN:60)

The Nissin Di866 Professional Flashgun is an extremely powerful flashgun (guide number of 60m/ISO100) with an easy to read colour LCD panel, making this advanced unit very easy to use. Designed for use with Canon and Nikon digital SLRs, the Nissin Di866 fully supports Canon's E-TTL and Nikon's i-TTL functionality with the option for full manual overrides. Covering a range of focal lengths from 24-105mm and including a secondary fill in flash unit, the Nissin Di866 is the flashgun professionals have been waiting for. A built in USB port means upgrades can be downloaded via an internet connection.

Available in Nikon Fit, with TTL metering and Canon Fit, with E-TTL and E-TTL II metering.
£224.95

TWENTY FREE AA BATTERIES

Nissin SC-01 Universal Flash Shoe Cord

An incredibly useful Universal Flash Shoe Cord, with a 1.5m coiled cable, allowing off camera flash photography. It has a multiple pin configuration, allowing it to retain full TTL compatibility between camera and flash on Canon, Nikon, Fujifilm, Pentax and Samsung DSLRs. The TTL shoe which fits to the main camera body features a secondary hot shoe enabling you to attach 2 flash units, one on the top of the camera and another off to the side.

£47.95



We stock Metz flash guns for Canon, Nikon, Sony, Samsung, Olympus and Pentax

36 AF-4
Guide Number:
36m / ISO100

£72.95

48 AF-1
Guide Number:
48m / ISO100

£175.95

58 AF-1
Guide Number:
58m / ISO100

£289.95

1 tamrac



Expedition Backpack

Tamrac's famous range of Expedition backpacks have recently been upgraded and continue to lead the way in carrying huge amounts of camera kit in comfort! Fully MAS compatible.

**Expedition 4X £67.95
Expedition 5X £82.95
Expedition 6X £95.95
Expedition 7X £119.95
Expedition 8X £137.95**



Velocity Sling

A unique design of sling backpack, that opens away from your body for even faster access to your gear!

**Velocity 6X £29.95
Velocity 7X £36.95
Velocity 8X £42.95
Velocity 9X £49.95
Velocity 10X £59.95**

Modular Accessory System

The patented Tamrac Modular Accessory System (MAS) allows photographers to customise their bags using accessories that attach to MAS slots on Tamrac bags.

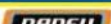
**Water Bottle With Holder £9.95
Lens Case Pro 50 £11.95
Lens Case Pro 100 £12.95
Lens Case Pro 200 £13.95
Flash Case Medium £8.95
Flash Case Large £9.95
Rain Cover Medium £17.95
Rain Cover Large £19.95
MAS Belt Medium £15.95**



Aero Speed Pack

Dual access, dual compartment photo backpacks, with front and side openings.

**SpeedPack 75 £56.95
SpeedPack 85 £75.95**



Adventure K3L

A spacious camera section at the bottom, separate daypack section at the top, and dedicated 15.4" laptop compartment behind. Hidden rain cover, tripod carrying system, padded shoulder, waist and chest belts. Top many features to list!

External Dimensions: 30.5 x 36.8 x 48.3cm
Interior Dimensions: 28.0 x 3.8 x 35.5cm
Laptop Compartment: 16.5 x 29.2 x 15.2cm

£69.95

Adventure K4L

A larger version of the K3L, able to accommodate most 17" laptops.

External Dimensions: 33.0 x 35.6 x 52.1cm
Interior Dimensions: 33.0 x 3.8 x 40.6cm
Camera Compartment: 19.0 x 29.8 x 17.8cm

£82.95

Sahara 115F

A shoulder bag large enough to take a 15" laptop.

£59.95

UrbanGear U30

The U30 is a lightweight camera backpack that can hold a plethora of equipment; the main compartment can accommodate a DSLR (such as the Nikon D60 or Canon 1000D) with up to a 70-200 lens attached, as well as 2-3 additional lenses.

External Dimensions: 25.4 x 29.2 x 20.3cm
Internal Dimensions: 22.9 x 26.7 x 11.4cm

£29.95

UrbanGear U60

Medium camera backpack, capable of holding a medium-sized DSLR with 80-400 lens attached. The camera compartment is also removable.

External Dimensions: 30.5 x 26.7 x 19.0cm
Internal Dimensions: 26.7 x 24.8 x 12.7cm

£39.95

UrbanGear U120

Large camera backpack, capable of holding a full camera system with accessories, with a separate 15" laptop compartment.

External Dimensions: 44.5 x 31.8 x 28.6cm
Internal Dimensions: 36.2 x 26.7 x 13.3cm

£69.95

LIGHT METERS, TRIGGERS

SEKONIC



L208 TwinMaster

Analogue, incident and reflected, ambient light only.

£69.95



Sekonic L308S FlashMate

Digital, incident and reflected, ambient and flash light.

£129.95



Sekonic L358 FlashMaster

Digital, incident and reflected, simultaneous ambient and flash light, rotating head.

£209.95

We are an official Authorised Sekonic Demonstration Centre, and have the Sekonic range on display and available for demonstration in our showroom in Leamington Spa.

L398A Deluxe III £132.95

L758DR DigitalMaster £439.95

GOSSEN



Gossen DigiSix

£119.95



Gossen DigiFlash

£139.95



Gossen DigiPro F

WAS £199.95 £149.95



PocketWizard Mini TT1

£209.95



PocketWizard Flex TT5

£229.95



PocketWizard Plus II

£169.95



PocketWizard Plus II Twin Set

£229.95



PocketWizard MultiMax

£229.95



PocketWizard MultiMax

£229.95

CAMERA BAGS



Kata 3N1 Sling

This unique range of bags provides three carrying options in one, morphing from sling to backpack and back again quickly and easily by use of its quick release buckles.

In sling position, the bag easily swings around from back to front to achieve quick draw access to your main camera and lenses.

In backpack position you can comfortably carry your equipment for long distance walking when needed. The included chest belt and balancing hip strap helps take the load of your heavy equipment off your shoulders.

Arrange your equipment in the bottom main compartment of the pack taking full advantage of the modular dividers to custom fit the bag to your exact equipment, while the large top compartment can be used as a daypack or for holding additional camera gear. Two external pockets allow quick access to accessories without opening the main compartments. The included rain cover folds neatly away into an integrated pocket.



Left Sling Mode

Backpack Mode

Right Sling Mode

Winner

Gear Year

2008

Best Camera Bag

£65.95

External Dimensions: 41.0 x 22.0 x 16.5cm

Internal Dimensions: 28.5 x 19.0 x 15.0cm

£73.95

External Dimensions: 44.0 x 23.5 x 19.0cm

Internal Dimensions: 31.5 x 22.0 x 16.0cm

£89.95

External Dimensions: 45.0 x 32.0 x 19.0cm

Internal Dimensions: 32.5 x 29.5 x 16.0cm

NEW PRODUCT - Kata 3N1-33

Based in the award-winning 3N1-30, the new 3N1-33 has additional features, the most notable being a 15" laptop compartment. See website for details.

Kata 3N1-Tripod Holder £12.95

For Kata 3N1 bags.

IMPROVED - Kata DPS Digital Rucksack

The Kata DPS Digital Rucksack gives top level protection to two DSLRs with mounted lenses, 3-4 single lenses, a flash, as well as your personal items. The rucksack can be converted from a camera bag into a daypack when not shooting by removing the padded bottom camera insert. When used as a camera bag, the main compartment will hold your DSLR in a top grip position while the modular dividers system separates, organises and protects your lenses, flashes and other accessories. There is an included rain cover which folds neatly away, and an ergonomic chest belt and balancing waist strap for maximum comfort while transporting your gear.

DR-465i £57.95

DR-466i £64.95

DR-467i £72.95

Kata DC Shoulder Bags

A range of understated, yet surprisingly roomy and well-padded shoulder bags, each including a detachable rain cover.

DC 445 £47.95

DC-435 £26.95

DC-437 £28.95

DC-439 £31.95

DC-441 £35.95

DC-443 £39.95

DC-445 £42.95

Insertrolley

Compatible with many Kata bags

£47.95

VANGUARD

Vanguard Peking Shoulder Bag

Shoulder bags, with separate carrying handle and shoulder strap. Capable of carrying most DSLRs with kit lens attached. Two separate end compartments keep your accessories safe, tidy and well protected.

Peking 21 £18.95

External Dimensions: 29.0 x 22.0 x 17.0cm

Internal Dimensions: 21.0 x 15.0 x 11.0cm

Peking 25 £21.95

External Dimensions: 34.0 x 23.0 x 19.5cm

Internal Dimensions: 25.0 x 17.0 x 12.0cm

NEW Up-Rise Range

Up-Rise 34 Slingbag £49.95

Up-Rise 43 Slingbag £59.95

Up-Rise 45 Backpack £79.95

Up-Rise 48 Backpack £89.95

Vanguard Pampas Sling Backpack

A range of innovative sling backpacks, with day pack at the top and separate camera section at the bottom. The bag sits comfortably on your back, and when needed, it revolves round to your front for easy access to your camera, without having to take the bag off.

Additionally, the bag then provides a secure platform for lens changing or photo taking.

Pampas 37 £29.95

External Dimensions: 34.0 x 21.5 x 21.5cm

Internal Dimensions: 17.0 x 19.0 x 13.0cm

Pampas 47 £35.95

External Dimensions: 42.0 x 21.5 x 21.5cm

Internal Dimensions: 25.0 x 19.0 x 13.0cm

Pampas 57 £39.95

External Dimensions: 44.5 x 24.0 x 22.0cm

Internal Dimensions: 30.0 x 22.0 x 15.0cm

Billingham

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TRIPODS, MONOPODS & HEADS

SHUTTER RELEASES

Manfrotto *Tripod & Head Special Deals*

190XDB Tripod 056 Three Way Head 2-Axis Spirit Level RRP: £99.95 RRP: £29.95 RRP: £29.95 Special Deal Price: £89 SAVING £70 While Stocks Last	055XDB Tripod 222 Grip Ball Head 3-Axis Spirit Level RRP: £119.95 RRP: £89.95 RRP: £34.95 Special Deal Price: £139 SAVING £105 While Stocks Last
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MANFROTTO TRIPODS

190XPROB Tripod Aluminum 3-section legs, Q90 column Weight: 1.85kg Load: 5.0kg Folded: 57cm Height: 146cm £92.95	055XPROB Tripod Aluminum 3-section legs, Q90 column Weight: 2.40kg Load: 7.0kg Folded: 65cm Height: 178cm £112.95
190CXPRO3 Carbon Fibre 3-section legs, Q90 column Weight: 1.29kg Load: 5.0kg Folded: 58cm Height: 146cm £209.95	190CXPRO4 Carbon Fibre 4-section legs, Q90 column Weight: 1.34kg Load: 5.0kg Folded: 50cm Height: 146cm £219.95
055CXPRO3 Carbon Fibre 3-section legs, Q90 column Weight: 1.65kg Load: 8.0kg Folded: 65cm Height: 175cm £239.95	055CXPRO4 Carbon Fibre 4-section legs, Q90 column Weight: 1.70kg Load: 8.0kg Folded: 54cm Height: 170cm £249.95

MANFROTTO MONOPODS

790B Monopod Aluminum 5-section Weight: 0.29kg Load: 1.0kg Folded: 39cm Height: 145cm £21.95	776YB Monopod Aluminum 4-section Weight: 0.33kg Load: 4.5kg Folded: 48cm Height: 152cm £29.95	695CX Monopod Carbon Fibre 5-section Weight: 0.60kg Load: 5.0kg Folded: 47cm Height: 160cm £129.95
679B Monopod Aluminum 3-section Weight: 0.60kg Load: 10.0kg Folded: 64cm Height: 162cm £34.95	680B Monopod Aluminum 4-section Weight: 0.83kg Load: 10.0kg Folded: 51cm Height: 154cm £41.95	681B Monopod Aluminum 3-section Weight: 0.78kg Load: 12.0kg Folded: 67cm Height: 161cm £42.95

MANFROTTO HEADS

492 Ball Head non quick-release 1/4" thread Weight: 0.12kg Load: 2.0kg £27.95	234 Tilt Head ideal for monopods Weight: 0.27kg Load: 2.5kg £14.95	234RC Tilt Head with RC2 quick release Weight: 0.27kg Load: 2.5kg £22.95
494 RC2 Ball Head with RC2 quick release Weight: 0.37kg Load: 4.0kg £41.95	496 RC2 Ball Head with RC2 quick release Weight: 0.46kg Load: 6.0kg £50.95	498 RC2 Ball Head with RC2 quick release Weight: 0.67kg Load: 8.0kg £74.95
468MG RC2 Hydrostatic Ball Head magnesium, with RC2 quick release Weight: 0.65kg Load: 10.0kg £167.95	468MG RC4 Hydrostatic Ball Head magnesium, with RC4 quick release Weight: 0.65kg Load: 10.0kg £167.95	222 Grip Action Ball Head with RC2 quick release Weight: 0.78kg Load: 5.0kg £69.95
804 RC2 Pan / Tilt with RC2 quick release Weight: 0.79kg Load: 4.0kg £50.95	808 RC4 Pan / Tilt with RC4 quick release Weight: 1.42kg Load: 8.0kg £89.95	410 Geared Head with RC4 quick release Weight: 1.22kg Load: 5.0kg £139.95
056 3D Head non quick-release 1/4" thread Weight: 0.50kg Load: 3.0kg £23.95	460MG 3D Head magnesium, with RC2 quick release Weight: 0.43kg Load: 3.0kg £61.95	This is just a small selection of the MANFROTTO range now available to try in our new showroom in Leamington Spa

KOOD *A range of sturdy, value-for-money Tripods, Monopods and Ball Heads.*

KOOD MONOPODS & TRIPODS

C324 Monopod Aluminum 3-section Weight: 0.57kg Load: 8.0kg Folded: 54cm Height: 169cm £69.95	A284 Tripod Aluminum 4-section Weight: 2.17kg Load: 8.0kg Folded: 58cm Height: 154cm £73.95	CF284 Tripod Carbon Fibre 4-section Weight: 1.69kg Load: 8.0kg Folded: 56cm Height: 160cm £197.95
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KOOD HEADS

BH02 Ball Head Quick release plate, spirit level, 360 degree rotation, dual control knobs Weight: 0.21kg Load: 6.0kg £22.95	BH22 Ball Head Sliding quick release plate, spirit level, 360 degree rotation, triple control knobs Weight: 0.40kg Load: 8.0kg £31.95	BH52 Ball Head Heavy duty sliding quick release plate, 360 degree rotation, triple control knobs Weight: 0.37kg Load: 8.0kg £33.95
BH05 Ball Head Weight: 0.30kg Load: 8.0kg £26.95	BH25 Ball Head Weight: 0.53kg Load: 12.0kg £35.95	BH55 Ball Head Weight: 0.51kg Load: 12.0kg £38.95
BH08 Ball Head Weight: 0.49kg Load: 12.0kg £29.95	BH28 Ball Head Weight: 0.74kg Load: 18.0kg £45.95	BH58 Ball Head Weight: 0.72kg Load: 18.0kg £49.95

VANGUARD

The 2009 TIPA "Best Accessory" award-winning Vanguard AltaPRO tripod range is set to revolutionise the way you think about tripods!

Unlike traditional tripods, the AltaPRO's Multi-Angle-Central-Column (MACC) allows the user to position the hexagonal central column at ANY angle from 0 to 130 degrees, without removing it from the tripod, while also allowing it to rotate a full 360 degrees! The clever Instant-Swivel-Stop-and-Lock (ISSL) mechanism allows photographers to securely reposition the central column in one simple movement, in a matter of seconds.

Other features include: Independent height and angle adjustable legs, patented magnesium die-cast canopy, spiked and rubber feet, non-slip rubberised foam leg warmers, anti-shock column ring - true professional specification tripods!

AltaPRO 263AT Tripod
Aluminum 3-section legs, magnesium canopy, Multi-Angle-Central-Column
Weight: 2.05kg
Load: 7.0kg
Folded: 63cm
Height: 169cm
£119.95

AltaPRO 264AT Tripod
Aluminum 4-section legs, magnesium canopy, Multi-Angle-Central-Column
Weight: 2.10kg
Load: 7.0kg
Folded: 53cm
Height: 171cm
£129.95

Alta+ 263AT Tripod
Aluminum 3-section legs, magnesium canopy, standard central column
Weight: 1.59kg
Load: 5.0kg
Folded: 63cm
Height: 181cm
£89.95

Alta+ 264AT Tripod
Aluminum 4-section legs, magnesium canopy, standard central column
Weight: 1.64kg
Load: 5.0kg
Folded: 53cm
Height: 171cm
£99.95

Alta+ 233AT
Aluminum 3-section legs, standard column
Weight: 1.26kg
Load: 3.0kg
Folded: 53cm
Height: 151cm
£69.95

Alta+ 234AT
Aluminum 4-section legs, standard column
Weight: 1.21kg
Load: 3.0kg
Folded: 43cm
Height: 136cm
£74.95

Alta+ 235AT
Aluminum 5-section legs, standard column
Weight: 1.18kg
Load: 3.0kg
Folded: 38cm
Height: 116cm
£79.95

Alta+ 224CT
Carbon Fibre 4-section legs, standard column
Weight: 0.92kg
Load: 4.1cm
Height: 125cm
£179.95

VANGUARD Special Package Deals

Alta+ 233AT Tripod PH22 Pan/Tilt Head
Special Deal Price: £79 SAVING £25

Alta+ 264AT Tripod PH31 Pan/Tilt Head
Special Deal Price: £109 SAVING £45

VANGUARD MONOPODS

AP284 Monopod Aluminum 4-section legs Weight: 0.57kg Load: 8.0kg Folded: 51.5cm Height: 158cm £33.95	AP324 Monopod Aluminum 4-section legs Weight: 0.69kg Load: 10.0kg Folded: 53.5cm Height: 167cm £38.95	CP324 Monopod Carbon Fibre 4-section legs Weight: 0.55kg Load: 10.0kg Folded: 53.5cm Height: 167cm £89.95
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VANGUARD HEADS

SBH30 Ball Head Lightweight magnesium alloy, single adjuster knob, 2 spirit levels, quick release plate Weight: 0.22kg Load: 5.0kg £39.95	SBH50 Ball Head Lightweight magnesium alloy, single adjuster knob, 2 spirit levels, quick release plate Weight: 0.25kg Load: 6.0kg £49.95	SBH100 Ball Head Lightweight magnesium alloy, twin adjuster knobs, 2 spirit levels, quick release plate Weight: 0.39kg Load: 10.0kg £64.95
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TRIPOD BAGS

PH21 Pan / Tilt 2-way fluid head, magnesium, spirit level, quick release Weight: 0.35kg Load: 3.0kg £34.95	PH31 Pan / Tilt 2-way fluid head, magnesium, spirit level, quick release Weight: 0.43kg Load: 5.0kg £54.95	PH22 Pan / Tilt 3-way fluid head, magnesium, spirit level, quick release Weight: 0.34kg Load: 3.0kg £34.95
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PH32 Pan / Tilt
3-way fluid head, magnesium, spirit level, quick release
Weight: 0.42kg
Load: 5.0kg
£54.95

This is just a small selection of the VANGUARD range now available to try in our new showroom in Leamington Spa

Hahnel HW433 Wireless Pro Remote Shutter Release

Ultra high frequency 433MHz professional radio remote control, with a range of up to 80 metres. Autofocus, Bulb Function and Continuous Shooting functions. 4 digit code selector allows individual codes to be set to eliminate interference from other sources.

Each kit contains a wireless transmitter, a receiver with camera shoe and connectors to allow it to plug into your camera, plus a short distance cable operated shutter release.

Available for Canon, Nikon, Sony, Olympus, Pentax and Samsung.

Winner of the 2009 Gear of the Year Best Accessory Award! **£59.95**

hahnel Pro Remote Special Deal

HW433 Wireless Pro Remote 2-Axis Spirit Level
RRP: £59.95
RRP: £29.95
Special Deal Price: £49
SAVING £40 While Stocks Last

Hahnel Cable Remote Shutter Release

An innovative cable remote control for digital SLRs, with interchangeable camera connectors and a 2 metre extension lead, giving the choice of shutter release from 0.8 or 2.8 metres. Autofocus, Bulb Function and Continuous Shooting functions.

Available for Canon, Nikon, Sony, Olympus, and Pentax. **£19.95**

Seculine Twin-1 ISR Interval Shutter Release

The new Seculine Twin-1 ISR is a wired interval shutter release with a built in timer and large, clear, easy to read LCD display. Easy variable interval time setting - from 1 sec to 99 hours, 99 minutes and 99 seconds. Can be set to take up to 9999 shots in one session. Multiple exposure option. Convenient navigation button. Shutter lock for bulb shooting. Half shutter release control. Intuitive beep sound indication.

Available for Canon, Nikon, Sony, Fuji, Pentax and Samsung. **£49.95**

TREKKING POLES

TrekTech

Trek Tech was formed in 2004 after the founders identified a market need based on personal outdoor experience - the need for a sturdy, lightweight, multi-purpose device with the functionality of both a tripod and trekking pole/hiking staff.

The result is the TrekPod, a lightweight, height-adjustable walking/hiking staff, with a fully integrated tripod, and a magnetic quick-release ball head system called the MagMount.

The unique MagMount quick release system incorporates a Neodymium "super magnet" as the initial connection between the ball head and a steel quick-release plate, called a MagAdapter, that screws into the bottom of your camera. A safety clip that stores below the ball head securely locks your device to the MagMount ball head. Each MagMount ball head is supplied with two MagAdapter quick release plates.

TrekPod II - £69.95

A refined version of the original TrekPod, using aircraft-grade aluminum alloy, it comes complete with a MagMount ball head, weighs 765g, and is capable of supporting a camera system weighing up to 4kg. Maximum height in tripod mode of 146cm, and a maximum height in monopod mode of 158cm. The TrekPod II collapses down to 90cm.

TrekPod GO PRO - £129.95

The TrekPod GO PRO is a more compact TrekPod, collapsing down to just 58cm, yet still expanding to the same maximum height as the TrekPod II. Supplied with a travel case, it is small enough to qualify as aircraft hand luggage. Weighing 794g including the MagMount STAR ball head that comes as part of the package, it is able to support 4kg.

TrekPod XL - £259.95

The TrekPod XL is the top of the range TrekPod. Utilizing Carbon Fibre tubes, this is the lightest TrekPod ever, weighing in at just 480g, yet retaining the same dimensions as the TrekPod GO. It includes the larger MagMount PRO ball head.

MagMount

The original MagMount ball head. Weighing in at just 73g, it is capable of holding 4kg. **£24.95**

MagMount STAR

The same size as a standard MagMount, with a Square Tooth Anti Rotation (STAR) connection surface between the ball head and the MagAdapter quick release plate. Weighing 79g, with a maximum load rating of 4kg. **£34.95**

MagMount PRO

Utilising the same Square Tooth Anti Rotation system as the MagMount STAR, the MagMount PRO is a larger ball head, weighing 127g, and capable of holding an impressive 6kg. **£64.95**

MagAdapter

All MagMount ball heads come with two MagAdapter quick release plates. These are also available separately.

MagAdapter Light £5.95	MagAdapter Heavy £6.95	MagAdapter STAR £9.95
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gorillapod

Gorillapod Original (GP1)

The original gorillapod, designed for compact cameras, available in grey, yellow, green, blue, red and pink.

Weight: 0.04kg
Load: 0.35kg
£13.95

Gorillapod SLR (GP2)

An sturdier gorillapod, designed to take an SLR camera.

Weight: 0.16kg Load: 0.7kg
£29.95

Gorillapod SLR-ZOOM (GP3)

An even sturdier gorillapod, designed to take an SLR camera with zoom lens.

Weight: 0.24kg Load: 3.0kg
£34.95

Gorillapod FOCUS

Designed for professionals, is the strongest Gorillapod yet!

Weight: 0.5kg Load: 5.0kg
£92.95

Gorillapod Ball Head

For the SLR-ZOOM or FOCUS.
£39.95

TrekTech OPTERA

Trek Tech Optera 460

The Trek Tech Optera 460 is the next generation of portable tripods - capable of holding 5kg.

The flexible legs are padded, covered in a soft yet hard-wearing water resistant fabric, and have integrated rubber feet for extra grip. They can be bent in practically any direction, allowing you to mount your camera on almost any object! The D-ring cord system attaches to the legs, ensuring that they will not play out. A camera is attached using Trek-Tech's clever magnetic quick release system, and two MagAdapter quick release plates are supplied.

The Optera 460 PRO has an extra long 460mm leg to support up to a 400mm zoom lens. Uniquely, it can also be wrapped around your camera for protection while being carried.

Trek Tech Optera 230

A smaller version of the above, with 230mm long legs. **£37.95**

www.premier-ink.co.uk

Premier Ink, Longfield Road, Leamington Spa, CV31 1XB

Telephone: 01926 339977 or 0800 1077 211

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"DALES SENSOR CLEAN" SPECIAL OFFER

2 Free sensor clean worth £90 when you buy a 5DII, 1DS MKIII or 1D MKIII**
1 Free sensor clean worth £45 when you buy a 50D / 500D or 7D camera**

EOS 1DS MK III £5199
EOS 1D MK4 orders taken £4499
2 Year Warranty -1DSMK3 + 1DMK4
5D MKII Body £1799
5D MK II + 24 - 105mm IS £2549
5D MK II + 17 - 40mm L £2439
5D MK II + 24-70mm f2.8L Lens £2749
5D MK II + 16 - 35mm f2.8L MKII Lens £ 2999



1 Free sensor clean worth £45 when you buy a 7D camera body or kit**

New EOS 7D Body £1299
EOS 7D + 18-135mm IS Lens £1549
EOS 7D + EFS 15 - 85 IS Lens £1799

1 Free sensor clean worth £45 when you buy a 50D / 500D camera or kit**

EOS 50D + 18-200 IS Lens £1099
EOS 50D + 17 - 85 IS Lens £989
EOS 50D Body £729
EOS 500D + 18/55 IS £579
EOS 500D Body £529

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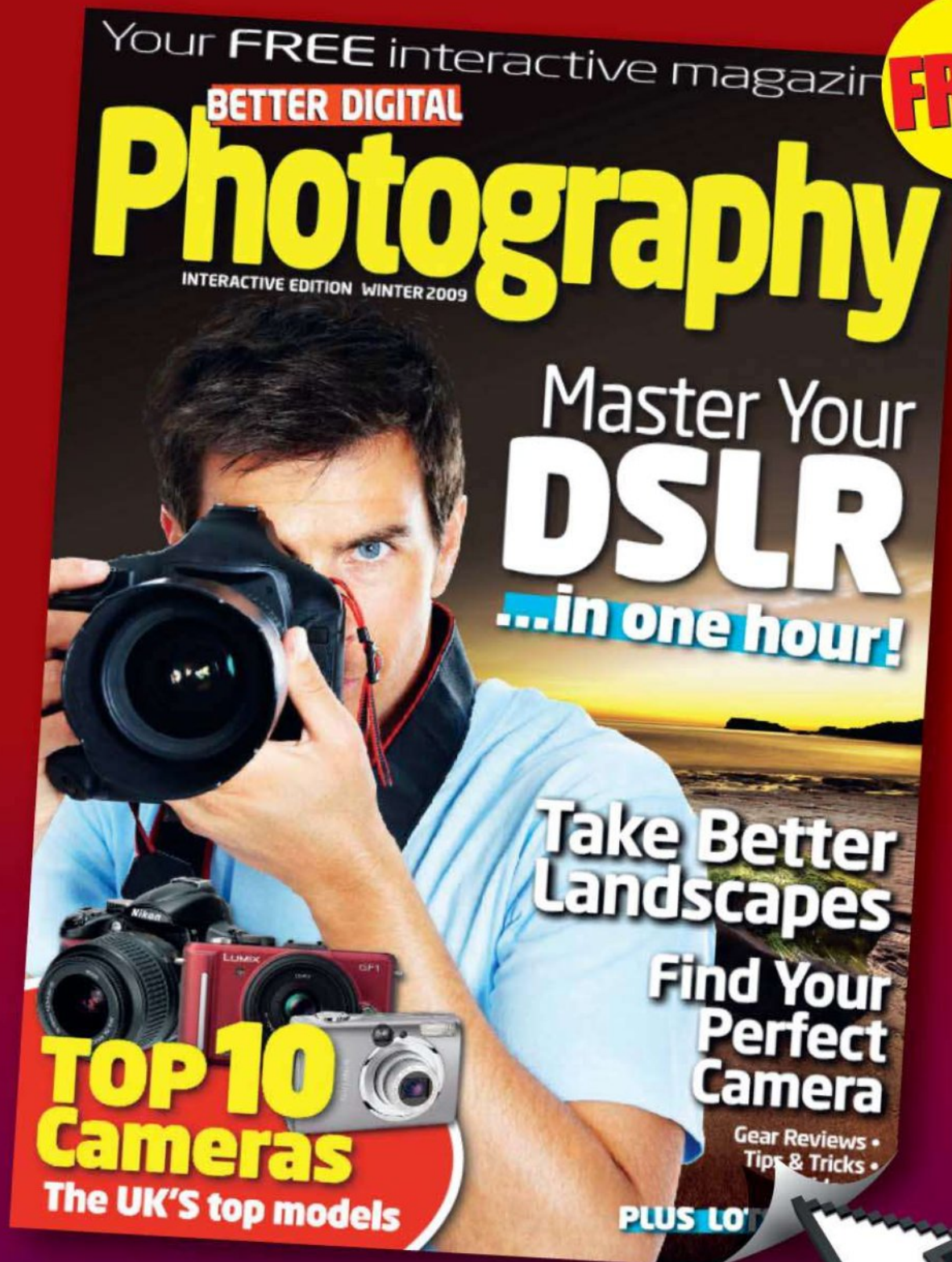
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ROGER HICKS is a much-published author on photography. He has written more than three dozen books on the subject, many in partnership with his wife, Frances Schultz. Roger started photography as a teenager in the 1960s and worked professionally in a London advertising studio in the mid-1970s. He has been a freelance photographer/writer since 1981, contributing to many photography magazines, including 'Shutterbug' in America. Visit his website at www.rogerandfrances.com.

THE unexamined life, according to Socrates, is not worth living. This may be an exaggeration. There certainly seem to be plenty of people who rejoice in living their lives in predestinate grooves, rolling tram-like from birth to death: happy consumers, at least as long as they get their bread and circuses and fitted kitchens.

Photographers, I suspect, are less inclined to be like that. We are more likely to be on the side of Socrates. Not only do we literally examine life through our viewfinders, but we are also inclined to agonise, from time to time, over what we do, why we do it, and indeed about the equipment we use to do it.

The new year can be a special time for agonising, because it is traditionally the time for New Year's resolutions. Are we going to put ourselves in hock in order to buy that new camera we really want? Or are we going to get rid of all the gear we don't use? Are we going to try to make that trip of a lifetime, or should we follow the oft-repeated advice that the best pictures are in our own backyards?

Then, the more we think about it – assuming we really do think for ourselves, rather than being blown by the winds of others' advice, or by flashes of acquisitiveness sparked by the latest equipment reviews – the more we may realise that actually Jean-Paul Sartre was not the pretentious twerp he sometimes seemed. Existence, he said, precedes essence. This is the core of the oft-derided philosophy of existentialism.

In other words, existentialism says that what happens, happens, and we try to make sense of it. Often, this makes a lot more sense than trying to fit our lives around a framework of preconceptions. After all, we have all met people who, when confronted with a conflict between reality and preconception, prefer the preconception. Reality, they conclude, is at fault; or, to be more generous, reality has been misreported by others, or misunderstood by themselves. The existentialist, by contrast, looks at reality and tries to fit his (or her) life around it.

This does not, however, mean that we should eschew all plans and preconceptions, or even New Year's resolutions. If we did, we would have no compass to guide us. We need plans, otherwise we will go nowhere, but what plans do we need and how often should we update them?

This is where, I suggest, New Year's resolutions can come in handy. There is no reason why New Year's resolutions should be worth any more than any other resolution made on any other day of the year, but they can shake us out of our grooves and remind us to examine our lives more often. Probably, therefore, the most useful New Year's resolution is to make more resolutions, and this is what I'm thinking of doing. At first, I considered quarterly, but then I thought, why not

monthly? Then I realised I could make them mid-month as well: 24 resolutions a year. From there it was a short step to weekly, and indeed daily.

This is, however, resolution overload. First, there just aren't enough important resolutions to go round: they become lost in the background noise of day-to-day life. Also, it would be quite easy to spend so much time framing resolutions that one did nothing else. This is the over-examined life: examined so much that it is not actually being lived. So, perhaps quarterly is better after all. Or even at New Year?

Then again, what if resolutions need to be made at other times? Suppose there's nothing we especially want to resolve at the New Year? But suppose we need to make a resolution on, say, 27 August?

This, I realised, was the answer. Get into the habit of making resolutions, and sticking to them, but only when they are needed. Knowing when they are needed is where existentialism comes in, because existentialism means making sense (extracting essence) from chaotic reality (existence). Don't make resolutions for the sake of making them (the New Year trap) because they may not be worth much, and besides, they are too easily broken. But equally, don't avoid them, because sometimes they're needed. Then, make them, and try to stick to them. Unless you want to live the unexamined life. **AP**

Get into the habit of making resolutions, and sticking to them, but only when needed

amateur Photographer

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